

PROCEEDINGS
of the
SIXTH ANNUAL CONFERENCE-CONVENTION
of
THE CANTORS ASSEMBLY AND THE DEPARTMENT OF MUSIC
of
THE UNITED SYNAGOGUE OF AMERICA



MONDAY, TUESDAY, WEDNESDAY, THURSDAY, JUNE 1st, 2nd, 3rd, 4th, 1953

at

The Concord Hotel

Kiamesha Lake

New York



June 1953 - 6th Convention - Concord - Kiamesha

Officers and Members of The Executive and National
Councils of The Cantors Assembly of America

SEATED L to R: Max Wohlberg, former President - Charles Sudock, Vice President -
Nathan Mendelson, President - David Putterman, Executive Vice
President - W. Belskin Ginsburg, Chairman Executive Council -
Morris Schorr, Treasurer

STANDING L to R: Jacob Hohenemser - Isaac Wall - Arthur Koret - Samuel Rosen-
baum - Charles Bloch - Abraham Friedman - Henry Fried -
Irving Rogoff - Mordecai Heiser - Moshe Nathanson

NOT IN PHOTO: Julius Blackman - Samuel Dubrow - Leib Glantz - Maurice Goldberg -
Gabriel Hochberg - Saul Kirschenbaum - Yehudah Mandel - Saul
Meisels - Edgar Mills, Recording Secretary - Irving Pinsky -
Abraham Rose - Alvin F. Schraeter - Jacob Sivan - Jacob Sonenklar -
George Wagner

THE CANTORS ASSEMBLY OF AMERICA

Officers

Nathan Mendelson, President	Morris Schorr, Treasurer
Charles Sudock, Vice President	Edgar Mills, Recording Secretary
David J. Putterman, Executive Vice President	

Executive Council

Charles Bloch	W. Belskin Ginsburg
Samuel T. Dubrow	Moshe Nathanson
Henry Fried	Samuel Rosenbaum
Abraham Friedman	Alvin F. Schraeter
Jacob Sivan	

Ex-Officio

Abraham J. Rose	Max Wohlberg
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National Council

Julius Blackman	Arthur Koret
Charles Bloch	Yehudah Mandel
Leib Glantz	Saul Meisels
Maurice Goldberg	Irving Pinsky
Mordecai Heiser	Jacob Sonenklar
Gabriel Hochberg	George Wagner
Saul Kirschenbaum	Isaac Wall

THE DEPARTMENT OF MUSIC

David J. Putterman, Director

Advisory Committee

Dr. Moshe Davis	Rabbi Wolfe Kelman
Dr. Simon Greenberg	Cantor Nathan Mendelson
Dr. Max Routtenberg	

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Prepared for Publication
by Rev. David J. Putterman
and
Rev. Samuel Rosenbaum

PROCEEDINGS

MONDAY, JUNE 1st

OPENING SESSION

Rev. Pinchas Spira, Presiding
Temple Adath Yeshurun, Syracuse, N.Y.

Ceremony of Induction for New Members

The opening session was called to order by Rev. Henry Fried, Convention Chairman, who welcomed all present and introduced Rev. Pinchas Spira to preside at this session. Rev. Spira, speaking in Hebrew, greeted all and expressed the prayerful hope that the deliberations, discussions and decisions of all sessions will prove fruitful and beneficial to all who are dedicated to Hazanut.

Rev. Jacob Schwartz, Chairman of the Membership Committee, was to conduct the induction ceremony for new members, but due to illness was not present and Rev. Morris Schorr read the prayer written by Rev. Schwartz:

"As we gather here tonight to open our Sixth Annual Conference, we raise our voices in thanks to the Almighty who has brought us successfully through the year gone by. We are grateful for having been granted the privilege of serving our people, of bringing music to their hearts and prayers to their lips. We are cognizant of the growing importance of the Cantor in the community today, as a guardian of the tradition and liturgy of our people, as a bond between our modern civilization and the religion of our fathers. We are proud of the spirit of unity that binds the members of the Cantors Assembly, of the spirit of cooperation that inspires them to work closely with their people, of the ability to serve our fellow men and ourselves, through this organization.

We are mindful of the duties and responsibilities that fall upon us, as Cantors and as citizens, and we pray that we may have the strength to fulfill our obligations fully.

We are especially gratified to be able to welcome to our midst this year eighteen colleagues who have met the rigid qualifications for membership in this splendid organization. I am now privileged to install the following Cantors and to be the first to welcome them and wish them b'ruchim habaim. New members will please rise as their names are called.

You are now becoming, by your qualifications and this induction ceremony, an integral part of one of the finest groups of Cantors in the world.

Rev. David Brodsky
Rev. Josef Cycowski
Rev. Melvin Etra
Rev. Max Feder
Rev. Joseph Frankel

Rev. Milton Freedman
Rev. Harry Freilich
Rev. Leib Glantz
Rev. Nathan Grossman
Rev. Herman Hammerman
Rev. Irving Kischel
Rev. David J. Leon
Rev. Schya Rosensweig
Rev. Edward I. Schiff
Rev. Alvin F. Schraeter
Rev. Moses Schwimmer
Rev. Saul Silverman
Rev. William Wolff

Your adherence to its principles and precepts, and your active participation in its activities will make it grow from strength to strength so that it will become an even greater force in Judaism.

May God grant you long years of service to our people and of fellowship with us.

God of love and kindness, we come before Thee humbly with music in our hearts. We seek Thee in this hour of togetherness. May we be worthy of the noble profession to which we have dedicated our lives. May the words of our mouths and the meditations of our hearts be acceptable before Thee, Oh Lord, our Rock and our Redeemer.

Amen. '

Rev. Schorr then sang "May The Words" composed by Rev. Schwartz.

Response in behalf of New Members -
Rev. Schya Rosensweig

This response was spoken in Hebrew, the following is a translation.

"Mr. Chairman, distinguished colleagues, ladies and gentlemen:

It is a singular honour for me to be chosen to extend a word of greeting on behalf of my associates who, this evening, have entered the ranks of The Cantors Assembly.

This occasion is a very moving one, as it gives us the opportunity and privilege of being counted among the members of a progressive and dynamic organization, whose sole aim it is to raise the status and prestige of Chazanut to the level befitting such a sacred office.

These are my feelings this evening and I am sure that my colleagues share them with me.

I am confident that in unity we shall succeed in doing the will of our Father in Heaven----- to witness the advancement and edification of our Holy Office. May we be worthy of our calling in the eyes of our Maker to carry aloft our banner--the banner of prayer. For, as our Sages o f

blessed memory said: 'What is worship of the heart? That is prayer.'

Thus may we strengthen one of the three pillars on which the world exists. 'On three things,' our Sages say, 'does the world stand: on Torah, on worship and on kindliness.'

May the Divine Presence guide our endeavors and may the favor of the Lord our God rest upon us and establish the work of our hands on us; yea, the work of our hands be established!"

* * * * *

COMMITTEE REPORTS -

CONVENTION COMMITTEE -

Rev. Henry Fried

The Convention Committee was responsible for all of the many arrangements that were necessary to assure the success of this gathering. Ours was the task of deciding upon the place, the program, the guest lecturers and the artists for our concert.

We, the Committee, consisting of Rev. Harry Altman, Rev. David Brodsky, Rev. Irving Rogoff and Rev. Alvin Schraeter, want to express our sincere appreciation to all the participants in this Convention and to the members in The Cantors Assembly for their cooperation and excellent suggestions which were of great help to us in planning this Convention.

We are grateful to the Executive Council for its guidance in the planning of our program and for its final approval of our plans.

Of course, this Convention would not have been possible without the enthusiastic cooperation, encouragement and support of our Executive Vice-President, Rev. David Putterman, and the office staff.

This, our Sixth Annual Convention, marks a turning point in our history, for we are now completing the first year of the Cantors Institute of the Jewish Theological Seminary. The continued growth and expansion of the Institute depends, in large measure, on the success of our deliberations.

We, who planned this Convention program, greet all of our colleagues and friends.

We hope that you will actively participate in all of the sessions and discussions. We are confident that when we conclude our deliberations we will return to our communities refreshed in body and spirit and that we shall move forward with the conviction that The Cantors Assembly will continue to grow from strength to Strength.

FINANCE COMMITTEE - Rev. Morris Schorr

In behalf of the Treasurer and Finance Committee, I am very pleased to report that as of today we have cash on deposit in the Corn Exchange Bank \$5368.88 and in the Irving Savings Bank \$6154.36 making a total of \$11523.24. We shall have outstanding bills to pay for this Conference-Convention. Our books are audited periodically by Mr. Benjamin Markowe, Certified Public Accountant of New York City.

RETIREMENT COMMITTEE - Rev. Moshe Nathanson

May 26, 1953.

Cantor David J. Putterman,
3080 Broadway,
New York 27, New York.

Dear David:

There are listed below the names of those members of the Cantors Assembly who are enrolled in the Retirement and Insurance Plan:

Aaron I. Edgar	Simon Kandler
Harry Freilich	Josef S. Lengyel
Fred S. Gartner	Abraham Marton
Marcus Gerlich	William W. Lipson
Maurice Goldberg	Ben G. Nosowsky
Michal Hammerman	Jacob J. Renzer
Mordecai G. Heiser	Morris Schorr
Gabriel Hochberg	Gregor Shelkan
Jacob Hohenemser	Moses J. Silverman
Carl Urstein	

Additionally, I am advised that the Congregation of one other has voted adoption of the Plan, and active correspondence with respect to two others indicates forthcoming approval.

There is presently in force in excess of \$210,000 in coverage on the lives of members enrolled. Monthly annuities aggregating over \$2,500.00 will be payable to those insured upon their attainment of normal retirement age after payment of annual premiums on the present scale to such dates.

May I through you express my hopes for a fruitful Convention and repeat my readiness to assist the members of the Assembly in obtaining the consideration of the Plan by their respective Congregations.

With all good wishes, I am,

Cordially yours,

LMH:b

Lawrence M. Helfgott,
Executive Secretary
Joint Retirement Board

MEMBERSHIP COMMITTEE - Rev. Morris Schorr

I am indeed most happy to report that as of today we have 158 members. This is an increase of 15 over last year. During the past year we regretted finding it necessary to suspend one member for non-payment of dues and to expel one member for seriously violating our code of rules and regulations governing placement. One member was expelled for behavior and conduct unworthy of a member of our Assembly. There are still two members who have not as yet paid their dues for 1952-53. At present we have 12 applications for membership pending. They are as follows:

Cantor Akiba Bernstein, Toronto, Ont., Can.
Cantor Jordan H. Cohen, Chicago, Ill.
Cantor Leopold Edelstein, Youngstown, Ohio
Cantor Leon Gold, Roxbury, Mass.
Cantor Eugene Goldberger, Montreal, Can.
Cantor Raphael Grossman, Levittown, N. Y.
Cantor Morton Kula, Brooklyn, N. Y.
Cantor Solomon Margulies, Jamaica, N. Y.
Cantor Morris Pernick, Louisville, Ky.
Cantor Marvin Savitt, Bronx, N. Y.
Cantor Robert Segal, New York, N. Y.
Cantor Kurt Silbermann, Norristown, Pa.

RABBI-CANTOR-CONGREGATION RELATIONSHIP CODE - Rev. Max Wohlberg

On October 22, 1952, Cantors Mendelson, Ginsburg, Putterman, Bloch and myself met with Rabbi Ira Eisenstein, President of the Rabbinical Assembly. After a lengthy, heated and fruitless discussion Rabbi Eisenstein ventured the opinion that at this time it is perhaps too early for our respective groups to agree on a mutually satisfactory code. No other meetings of this committee took place since.

CODE ON CONGREGATIONAL STANDARDS - Rev. Charles Bloch

This is not to be confused with the Rabbi-Cantor-Congregation Relationship Code. It is something separate and distinct.

Prior to our 1952 Convention, Cantor Putterman and I, representing The Cantors Assembly, met with committees from the United Synagogue and the Rabbinical Assembly and formulated and approved a proposed code of congregational standards. Thereafter, this proposed code was duly ratified by our Executive Council. When the code was presented for adoption at the 1952 United Synagogue Convention in Boston, certain changes and deletions detrimental to the interests of Cantors were made from the floor. In spite of the strenuous objections of our members in the Boston area who attended that Convention, the code was adopted as altered.

Subsequently, the Executive Council of The Cantors Assembly convened in New York and after due deliberation, directed that a letter be sent to the United Synagogue of America strongly

protesting and taking exception to the changes made in the code of congregational standards at the Boston Convention and informing the United Synagogue that we, The Cantors Assembly of America, do not acquiesce to the changes made but rather that we remain committed to the original proposed code as agreed upon by and between the duly appointed representatives of the United Synagogue, the Rabbinical Assembly and The Cantors Assembly.

The text of the letter is as follows:

"August 4, 1952

Dear Dr. Greenberg:

At the last meeting of our Executive Council it was reported that the section of the "General Duties of the Cantor" of the "Provisional Draft for a Proposed Guide for Congregational Standards" was adopted at the recent United Synagogue Convention not in its original form.

The texts of Section 1, Paragraph A and B which were approved by our Committee read as follows:

Paragraph A :

The Cantor, as the Minister of Hazanut, shall be the guide and consultant of the Congregation in all matters affecting the Jewish musical activities of the Congregation, and, in consultation with the appropriate committee or committees, shall decide upon all Jewish musical programs of the Congregation.

Paragraph B:

He shall participate in all religious rites and services in the Synagogue, be a co-worker with the Rabbi and should consider pastoral duties of the Congregation as part of his responsibility. He should also serve the Congregation in whatever capacity, by virtue of his training, experience and position, he is qualified to fulfill, as shall be mutually agreed upon.

The above paragraphs were changed to the following which were adopted:

Paragraph A :

The Cantor, shall be the guide and consultant of the Congregation in all matters affecting the Jewish musical activities of the Congregation, and, in consultation with the Rabbi and appropriate committee or committees, shall decide upon all Jewish musical programs of the Congregation.

Paragraph B:

The Cantor shall participate in all religious rites and services in the Synagogue, under the supervision of the Rabbi.

We object to the deletion of "as a Minister of Hazanut" and deplore all other changes and deletions. It is the unanimous opinion of our officers and Executive Council that the original texts describes more accurately the relationship between the Rabbi and Cantor and the areas in which the Cantor should participate. The adopted paragraphs are most unfortunate since it will definitely become the cause for misunderstanding and friction between the Rabbi and the Cantor due to the fact that the Cantor is not under the supervision of the Rabbi in the matter of Hazanut and in all matters affecting the Jewish musical activities of the Congregation. This is exclusively the province of the Cantor.

The Executive Council therefore rejects and will not be bound by the paragraphs as adopted, but shall adhere to the original texts as approved by them.

Sincerely yours,

NATHAN MENDELSON,
PRES.

Dr. Simon Greenberg, Exec. Dir.
United Synagogue of America
3080 Broadway
New York 27, N. Y."

EXECUTIVE COUNCIL REPORT - Rev. W. Belskin Ginsburg

Since the Executive Council is the governing body of our organization and the potent arm of our President, and since practically every important action of the organization receives the scrupulous scrutiny of this body, a comprehensive detailed report of the work of the Council rightfully belongs in the President's message where the activities of the organization and its progress and program should be reviewed.

I shall limit myself, therefore, as the Chairman of the Council to a few general remarks. Our Board including the officers and two members ex officio totals sixteen members. We held 9 monthly meetings, 2 of them being all day sessions. Many of them were attended by 11 or 12 members. All of the meetings were spirited and marked by diverse opinions and occasional heated discussions on matters of vital importance, yet full of a splendid spirit of cooperation and altruism looking only to the welfare of the Cantorate.

The work was varied: ranging from the perfunctory approval of ordinary expenditures, to the approval of an outlay of \$3000 for the publication of Baer's Baal T'fillah, and approval of the publication of the music for the Birkat Hamazon and our proposed Congregational Songster, the induction of new members and the suspension of others, the attendance at various functions such as the Seminary Convocation at which we received a citation, the regulations and

complaints of Regional Branches, discussion of ways and means of raising our pledged quota of \$25,000 towards the Cantors Institute, communications with the Commissioner of Immigration to establish status for the Cantor and preparation for this Convention. These, and countless other matters paraded before our Council and received our serious attention.

Of course, much of the spade work was done by Committees, to whom we are grateful, and could never have been accomplished without the orderly and indefatigable efforts of our beloved Executive Vice-President, David J. Putterman.

While I wish to thank all of the members of the Council, --- Cantors Charles Bloch, Samuel T. Dubrow, Henry Fried, Abraham Friedman, Moshe Nathanson, Irving Rogoff, Jacob Schwartz, and Jacob Sivan for their devotion to the cause, I want to single out for special commendation, our Vice-President, Charles Sudock, who not only was a pillar of strength throughout the entire year, but constantly presented the Council with new ideas and suggestions, many of which you must have read in your minutes, and most of which have been implemented.

It was very helpful also to have our President come in from Canada from time to time to give us personally the benefit of his experience and sagacity.

Of course, there has been some dissatisfaction. We have made some mistakes and some poor decisions and constructive criticism is always welcome.

We can only hope that what we have done meets with your approval.

PUBLICATIONS COMMITTEE - Rev. **Samuel** Rosenbaum

It is with a distinct sense of mixed feelings that I submit this report of the Publications Committee. Looking back upon the past year, I am glad to be able to report that we published three fine **issues** of the Cantors Voice. Put to the test of time and many re-readings, the contents of the papers still hold up and continue to have meaning and import; the musical sections still command attention.

But allow me a moment or two to analyze and to expand upon what we have accomplished and what still remains to be done.

I have prepared this report on the rather substantial premise that what comes to me in the mail from the members of the Assembly is a fairly good barometer of the activity of the Assembly. The Cantors Voice, therefore, merely reports and reflects this activity.

Perhaps, some figures will interest you. I think they will point up the major reasons for my half-glad and half-dampened spirits.

This past year your editor received only 49 communications from the members of the Assembly. Of these 49, 44 found their way into the paper as one of the following four categories: News stories, Letters to the Editor, Personal items, and scholarly articles. To be exact, we received from you 7 news stories, 2 Letters to the Editor, 25 personal items, and 10 scholarly articles. Of these last 10, 6 came from my co-editors, Max Wohlberg and Jacob Hohenemser, who were committed to a column a piece for each of the three issues. Subtracting these 6 from the total of 10 scholarly articles, we are left with a rather depleted total of 4. Four articles submitted by people other than those on the committee. Of these last 4 articles, 2 were written by one man.

Now what exactly do these figures mean?

To me, their import is shocking. Out of over 150 members of our Assembly, only 3 persons took the time and made the effort to put down on paper some new bit of information or some new line of thought about our profession. And if my aforementioned premise still holds, namely: that the articles and correspondence which reaches me reflects practically the sum total of the professional activity of our membership, then the figures have an even more sobering connotation.

They mean that only 3 of us, 3 out of our large group of competent, trained and practicing cantors did anything outside of our professional duties -- as varied and as extensive as they might be -- only 3 of us did anything to add to the pitifully small store of knowledge which we have about our profession and our ancient art. Not one of the several recognized Jewish periodicals devoted to Jewish scholarship printed a single word on the music of the synagogue this last year by one of our colleagues, or I dare say, by any Cantor. And this, in a field where the knowledge is so limited that all the work done in our times on the music of the synagogue was done by men who can be numbered on the fingers of our two hands and whose total output occupies less than two feet of shelf space.

We cannot, we dare not become merely singers or interpreters of song as can the opera or concert singer. For if we, who know and understand the hazanic needs of our own time and who are best prepared and most steeped in our musical tradition, do not add to this tradition, it will fall by default to the lot of other musicians, competent or talented as they might be, to further a tradition of which they know so little. Who, will, in our day, rise to fill the places of Samuel Alman, Jacob Beimel and Joshua Weissner of blessed memory? Can we be content to allow secular composers, be they gaonim in worldly music, to set the pattern for the American Synagogue-musical tradition for the next fifty years? Certainly we want to interest the Tedesco's and the Milhaud's, and the Diamond's and the Bernstein's in our music, but are they to be expected to point the way? This apparent apathy to continue to study and to investigate and in that way to perpetuate our profession does us no honor.

We are under the most sacred of obligations not only to preserve our inherited tradition but to add to it and to keep it a vital, living and dynamic force in American Judaism.

In this matter we should be guided by the school of Hillel as it expressed itself in the ritual of the Hanukkah Menorah. We must add to the light of the Menorah each day -- failing that, we must then, with Shammai, diminish the light.

And so, looking to the years ahead -- and hoping that we shall have more Hillel's than Shammai's: more and more light, I respectfully offer to you the following areas of activity.

I. In the field of scholarly research:

1. There is a great need for a thorough study, involving a national poll, investigation and report on what our congregations are singing on Sabbaths, Festivals and High Holy Days. It seems to me that such a study should even precede the publication of a songster. Indeed, such a study would almost in and of itself produce a songster, by its very nature.

2. We should find out, in exact detail, just what are the duties of the American Cantor today? Does he teach music, Hebrew school subjects, does he direct a choir, a women's or men's chorus, does he do executive work? Is he also a mohel, shochet or Rabbi? What are our colleagues doing in the Jewish community? It would seem to me that we in the Assembly might be very proud of what such a survey would disclose. The extent to which such a favorable report would help earn us the increased respect of our community can only be imagined. Certainly it will elevate the status of the Cantorate a hundred times more than any long-debated and grudgingly accepted code of relations. In addition, the Cantors Institute could well profit from such a report in laying out the curriculum for its students, so that they could be prepared properly for the Cantorate as it exists in actuality and not in theoretical speculation.

3. It is high time that someone wrote for us a full and comprehensive history of the American cantorate. Surely, now is the time, while their memories are still fresh in our minds, and the voices still linger in our ears and the tracks still are fresh, for someone to weave together the emerging pattern of American hazanut from the strands of the Rosenblatt's, the Hershman's, the Rutman's, the Kwartin's and many, many others.

4. The Cantors Voice, could, with your cooperation, become an exchange center for new methods, new ideas and new techniques in doing the many things which Cantors are required to do.

II. In the field of musical activity:

1. Each year there appears in print some 20 new services. The Cantors Voice would like to commission you to analyze and criticize these services from a practical point of view.

The following points of special interest to the Cantor could then be determined: Difficulty, can it be performed without an organ, by an average professional choir, by a volunteer choir, can any of the compositions be arranged for congregational singing. Such a critique would take the review out of the realm of esoteric discussion and offer a real service to the reader. (Incidentally, we are still looking for a colleague to review the Jacobi and now the Freed services. So far there are no takers.)

2. Although the Assembly is deservedly proud of having commissioned the Tedesco Wedding Music, we must at the same time realize that this is not the end of the matter. We should by now have had a dozen or more songs for the wedding ceremony which could be alternated to offer a more varied choice. We could also use much more material for the many new rituals and ceremonials which are becoming an established part of Jewish life. Today's synagogue activities are not complete without celebrations of Yom Ha-atzmaut, Warsaw Ghetto Memorial, confirmation, brotherhood week, Mothers Day, etc.

These new rituals offer entirely new fields of exploration and creativity for those who will not be content with a few old standby selections. The growing custom of substituting confirmation cantatas for confirmation speeches offers a wonderful opportunity for the cantor to become increasingly active in a field which has been all too much the sole domain of the Rabbi. Here is a splendid opportunity for the Cantor to display his creative as well as interpretive talents.

3. Cantors need to become increasingly concerned with creativity for other occasions than the Friday Evening service. Those of us who complain about the small attendance at these other services could begin to direct their attention to refurbishing the repertoires of their choirs and congregations for the Sabbath morning and Festival services. Synagogue attendance should be the concern of the Cantor as well as the Rabbi and a little original thinking on what he could contribute to the problem would help all concerned.

4. And how about the problems associated with the organ as it is used in our congregations today? Is it the proper instrument for such a purpose. Could some of our colleagues do a little experimenting with other instruments? Say, the harp, and see whether or not another instrument comes closer to filling our needs than the pipe-organ or that modern fiendish counterpart - the electric organ? Could we not use a great deal of more Jewish organ music at our services instead of allowing the non-Jewish organist to play what he does at his church service?

I am sure that as I speak, dozens of new ideas are occurring to you. I know, too, that I have taken a good deal of your rather precious

time, but I feel that our approach to a better and richer Cantors Voice should be a fundamental one. If our own activities are richer and more varied and more original, then our Cantors Voice will be richer, newer and more varied. In pleading for a better Cantors Voice I am pleading for a hazanic tradition and culture of which we can be proud and to which we can point and say to those who follow us, this we have done for you, zil u'g'mor.

CONGREGATIONAL SONGSTER - Rev. Moshe Nathanson

"TAFASTA M'RUBBAH, LO TAFASTA"

This motto of our sages motivated the decision of our Executive Council to limit ourselves to a "Friday Night Songster."

This, of course, diminished the task considerably, both physically and psychologically. The undertaking ceased to seem so "herculean".

Our dear colleagues will surely appreciate the fact, that no one of us is "retired" and the research, copying, editing and rearranging has to be done in our spare time, a rare thing indeed; hence the rather slow progress.

The Executive Council met for a "whole day session" in which a great part of the selected compositions were examined, accepted or rejected. The Music Committee will meet once more to examine the substantial amount of material accumulated since then.

Before we go to print there will remain the task of obtaining permission of the copyright-owners to use their melodies. "Lav milta zutarta" (not so simple a matter I)

At this point I should like to thank Cantor David Putterman for his untiring assistance. Not only did he give me generous access to his study and library, but sat with me many, many hours looking through and singing volume after volume of our masters in hope of finding one suitable melody out of ten "Services." For as you well know, our masters composed for choir or Cantor and hardly had "congregational singing" in mind....As "Tzeda laderech" I would take briefcases full of cantorial works for "homework".

May I also thank the Cantors and music-directors for the material they have sent us. Their melodies are singable and in the proper Nusach. I should like to urge them again to please favor us with either more of their compositions or adaptations for Friday night prayers and "Zmiroth" before we finally submit the selections for publication, ba-a-gala uvizman kariv.

PLACEMENT COMMITTEE - Rev. Abraham
Friedman

As the Assembly completes its sixth year, the problems of the Placement Committee become more complex. Our Committee has seen considerable expansion of its activities, made necessary by the increase in membership of our organization, and by the growing number of congregations of the United Synagogue availing themselves of our placement services.

Therefore, as chairman of the Placement Committee, I am happy to report that an increase in the personnel of the committee has been made to meet this expanding need. In making this increase, the committee has kept uppermost in mind the direct effect of our work upon the individual member of the Assembly as well as upon the various congregations who seek us out for properly qualified candidates.

As a liaison between our membership and the lay members of our congregations, the Placement Committee is one of the few, if not the only committee of the Assembly, which works directly with the lay members of our Congregations, and in that capacity it can be a strong force for good public relations. A well satisfied congregational cantorial committee can do more good for the Assembly than any number of codes and regulations. A member of the Placement Committee, therefore, should be a man of wide experience in the Cantorate in order to be able to appraise the needs of the congregation and recommend those candidates only who have demonstrated their ability to fill those particular needs. It is, of course, unnecessary to state that a position on this committee is a position of the most sacred trust.

Congregations have found that only through our Placement Committee can they obtain the services of the most highly qualified Cantors. To maintain this reputation, we must have a disciplined and coordinated membership with the fullest cooperation from each member of the Assembly. Last year, quite a few members violated the code of ethics. Such violations by few may become public knowledge and reflect upon the integrity of all of us and damage the reputation of the Assembly. Individual responsibility and ethics raise the status of the entire profession.

Never before in the history of the cantorate has there been such a high approach to the placement of Cantors. This accomplishment is greatly due to our Executive Vice President, Cantor David Putterman, who has given himself untiringly to this achievement. The committee calls upon each member to help us maintain this accomplishment.

I wish to express gratitude to Cantor Morris Schorr who has given of himself unselfishly; we are grateful to him for his personal services in maintaining the success of the Placement Committee.

As of today, there are 33 Congregations that have turned to us seeking the services of a Cantor. 21 of these Congregations are seeking the services of a Cantor for yearly positions, and 12 Congregations are seeking the services of a Cantor for Rosh Hashonah and Yom Kippur.

We have applications from 19 members of The Cantors Assembly of America who are presently seeking placement and from 15 other applicants who are seeking yearly positions and from 14 applicants who are seeking positions for Rosh Hashonah and Yom Kippur.

(Rev. Putterman rose to explain that of the 19 members seeking placement only 2 were presently without positions, the other 17 were desirous of making a change.)

THE CANTORS INSTITUTE - Rev. David J.
Putterman

All of us know that The Cantors Institute of the Seminary became a reality and started its sessions as of October 1, 1952. This summer, the third year of our summer courses which are available only to members of The Cantors Assembly, will mark the culmination of a course of study consisting of three weeks each summer for the past three summers. AH who have taken these courses and who will satisfactorily complete them will receive a certificate from the Seminary.

At last year's Convention, we unanimously adopted a resolution pledging \$25,000 annually for the support of The Cantors Institute. The following report indicates that as of today, we collected \$14,450.60 towards this pledge from the following sources.

11 Cantors who are members of The Cantors Assembly of America have held Concerts for the benefit of The Cantors Institute of the Seminary and have raised a total of \$6,997.60 through this medium, they are as follows:

Michal Hammerman	\$ 450.00
Charles Bloch	\$ 76.00
Gabriel Hochberg	\$ 503.00
Irving Rogoff	\$ 10.00
Arthur S. Koret	\$1247.50
David J. Leon	\$ 755.00
Charles Sudock	\$1721.50
George Wagner	\$ 565.00
Irving Pinsky	\$1039.00
Abraham Marton	\$ 195.60
Jacob Kleinberg	\$ 435.00

29 Cantors who are members of The Cantors Assembly of America have raised a total of \$7,153.00 from personal solicitations, they are as follows:

Louis Aronow	\$ 105.00
Aaron I. Edgar	\$ 415.00
Myro Glass	\$ 250.00
Nicholas Fenakel	\$ 350.00
Hyman Siskin	\$ 150.00

Ernest Gottesman	\$ 200.00
Maurice Goldberg	\$ 25.00
Henry Fried	\$ 550.00
Bernard Glusman	\$ 85.00
W. Belskin Ginsburg	\$ 40.00
Morris Schorr	\$ 627.00
Jacob Gowseiw	\$ 160.00
Alvin F. Schraeter	\$ 30.00
Herbert Harris	\$ 115.00
Marcus Gerlich	\$ 100.00
Samuel Dubrow	\$ 25.00
Jacob Sonenklar	\$ 250.00
Jacob Rothblatt	\$ 50.00
David J. Putterman	\$1228.00
Abraham Kaplan	\$ 202.00
Jacob Renzer	\$ 133.00
Max Wohlberg	\$ 50.00
Eleazer Bernstein	\$ 163.00
Sigmund Lipp	\$ 105.00
Saul Kirschenbaum	\$ 200.00
William Sauler	\$ 35.00
Isaac Wall	\$ 660.00
Adolph Weisgal	\$ 500.00
Emanuel Barkan	\$ 300.00
Mordecai Heiser	\$ 50.00

12 Cantors who are members of The Cantors Assembly of America have made personal contributions to The Cantors Institute of the Seminary totalling \$300.00.

Arnold Schraeter	\$ 15.00
William R. Rubin	\$ 25.00
Mordecai Heiser	\$ 25.00
Alvin F. Schraeter	\$ 15.00
Jacob Hohenemser	\$ 50.00
Samuel Morginstin	\$ 25.00
Harry Freilich	\$ 5.00
Isadore Adelsman	\$ 25.00
Joseph Frankel	\$ 15.00
W. Belskin Ginsburg	\$ 25.00
Isaiah Guttman	\$ 25.00
Adolph Weisgal	\$ 50.00

3 Cantors who are members of The Cantors Assembly of America promised to raise money for The Cantors Institute of the Seminary. They are:

Israel Horowitz
Josef Cycowski
Abraham Behrman

4 Cantors promised to give Concerts for the benefit of The Cantors *Institute* of the Seminary. They are:

Nathan Grossman
Irving Kischel
Joseph Cycowski
David Silverman

The members of The Cantors Assembly of America have thus far raised \$14,450.60. for the year 1952-53.

CONSTITUTION AND BY-LAWS - Rev. W. Belskin Ginsburg

Dear Colleagues and friends -

Despite the efforts of our Placement Committee and our By-Laws Committee we find it necessary to amend our present rules for placement and recommend the adoption of the following "Code of Procedure for Placement of Cantors." Copies of this Code have previously been mailed to all of our members and it is now up to this Convention to approve it as an amendment to our By-Laws.

CODE OF PROCEDURE FOR PLACEMENT OF CANTORS

We beg to bring to your attention the following rules and regulations now in effect relative to the placement of Cantors. We ask you to read these carefully, and we bespeak for them your wholehearted compliance. A violation may be b'shogeg or b'mezid, but the damage done is sometimes, as we have found from experience, irreparable. These are not the rules of the Placement Committee; they are the rules of The Cantors Assembly. They are your rules, promulgated and enforced for the benefit of yourselves and your colleagues. The Placement Committee is your creation. It is a democratic instrument that seeks to serve on the highest ethical level the interests of Judaism, the welfare of the Synagogue and the calling to which you have dedicated your education, your gifts, your very lives.

Mindful of its obligation to the congregations which it serves and to the members of The Cantors Assembly, the following Code of Procedure has been adopted in order to assure the placement of Cantors in a manner which is equitable, dignified and ethical.

- 1) Any member desirous of or seeking placement shall apply in writing on forms supplied by The Cantors Assembly.
- 2) No member shall audition before any individual or group representing a Synagogue without the permission of the Placement Committee.
- 3) Auditions shall only be given at services in a Synagogue.
- 4) No member shall officiate in any Congregation without receiving a reasonable honorarium mutually agreed upon, plus expenses for traveling and lodging.
- 5) Members may negotiate for pulpits only through the offices of the Placement Committee.

- 6) At no time will a member submit his name, or even indirectly cause his name to be submitted as a candidate for a pulpit, without the prior approval of the Placement Committee.
- 7) Any member who knows of an existing bona-fide vacancy in a Congregation should report such vacancy immediately to the Placement Committee.
- 8) No member will enter into negotiations with a congregation in any matter affecting placement without the prior approval of the Placement Committee.
- 9) No member will accept an invitation to a congregation or any of its subsidiary or affiliated groups, if the pulpit of that congregation is vacant or is in the process of being vacated, without the prior approval of the Placement Committee.
- 10) A member will at no time accept an invitation to occupy a pulpit or appear as soloist or lecturer in a congregation except by written invitation of the incumbent Cantor and of the Placement Committee.
- 11) Members shall not insert advertisements concerning placement, or reply to such advertisements, or use managers or personal representatives.
- 12) Should a congregation of its own accord invite a member of The Cantors Assembly to become a candidate for its pulpit, the Cantor must refer the congregation to the Placement Committee.
- 13) In making recommendations for pulpits, the Placement Committee shall be guided by the following considerations:
 - a. requirements of the congregation.
 - b. qualifications of the Cantor.
 - c. seniority of the Cantor.
 - d. needs of the Cantor.
- 14) A Cantor accepting a call to a congregation will normally be expected to remain with the congregation for a minimum of two years.
- 15) A member will not resign from his pulpit without prior consultation with the Placement Committee.
- 16) No member will recommend a Cantor to a pulpit.
- 17) Should a congregation seek the advice of a member of The Cantors Assembly regarding a Cantor for its pulpit, the member will consult the Placement Committee before rendering such advice.
- 18) All recommendations of the Placement Committee shall be official, represent-

ing the collective decision of the Committee.

- 19) The Placement Committee shall not recommend any Cantor to a position until it shall have been definitely established that the present incumbent of that position, whether or not he be a member of The Cantors Assembly, has officially been informed by his congregation or has officially informed the congregation that a vacancy in the pulpit will exist at a definite date in the near future.
- 20) Any violation of the above rules regarding placement shall be subject to such penalties as shall be prescribed by the Executive Council.

METROPOLITAN REGIONAL BRANCH - Rev. Charles Bloch

The Metropolitan Regional Branch is constituted of members of The Cantors Assembly, residing in the metropolitan areas of New York City, Long Island, Westchester and the State of New Jersey.

Elections were held last November and the following officers were duly elected:

Charles B. Bloch	- Chairman
Henry Fried	- Vice Chairman
Irving Rogoff	- Corresponding Secy.
Samuel Seidelman	- Recording Secretary
William Sauler	- Treasurer

Advisory Council

Harry Altman
Irving Ashery
Saul Bashkowitz
Abraham Behrman
Abraham Friedman
Herbert Harris

General meetings were held during the past year, about once each month. In the course of these meetings, matters of professional interest to our cantors were discussed freely. Problems, both individual and collective, were brought to forum, and solutions usually evolved. Workshop sessions were held in conjunction with business meetings. Various types of services for Sabbath, Festivals, other holidays and special occasions were analyzed and discussed from the standpoint of repertoire, preparation, practical effectiveness of various forms and mediums of presentation, and other factors involved.

On January 21, 1953, the Metropolitan Regional Branch proudly tendered a kabalat panim and reception for the Inaugural Class of the Cantors Institute of the Jewish Theological Seminary of America. Warm addresses and greetings preceded an inspiring concert. This was followed by a delightful collation interspersed with community singing, all of which helped to establish a high-spirited current of friendship between the new students and the Cantors Assembly.

In recent months, thanks to the energetic organizational efforts of Cantor Irving Rogoff and the vital cooperation of other members, the Cantors Concert Ensemble of the Metropolitan Regional Branch has been meeting for weekly rehearsals at Steinway Hall, New York. Under the able conductorship of choral director and composer Vladimir Heifetz, a repertoire is being prepared for use in a series of fund-raising concerts to be given for the benefit of the Cantors Institute.

We look forward to a year of good health, happiness, and fulfillment, *im yirtzeh haShem*.

WEST COAST REGIONAL BRANCH - Rev. Julius Blackman

The West Coast Regional Branch has grown in the past year, numerically, culturally, and in its influence in the community at large.

In the past year a number of the finest Cantors in the coast have joined our ranks. Both we and they have benefitted mutually from their participation in our meetings and activities.

From the point of view of achievements we can record the following:

(a) We conducted two successful In-Service courses for Cantors on pulpits along the lines of similar courses conducted by the Seminary. Ours were held under the joint auspices of the Assembly and the Seminary's West Coast arm, the University of Judaism. The courses, one in Halachah, and one on analysis of Nuschaot, were attended by some fourteen Cantors, most of them on Conservative pulpits; but also included were three Reform, and two Orthodox Cantors, as well as one organist, a charter member of the Guild of Temple Organists.

(b) Our Region conducted a concert for the benefit of the University and the Seminary which was a highly successful venture which added not only to the financial coffers of our movement, but gave tremendous prestige to our Assembly.

(c) For the Annual Conference of the Pacific Southwest Region of the United Synagogue, we were officially involved on the top planning committee on the same basis as the Rabbinical Assembly. When I broached this proposal to the United Synagogue leadership, I was told, after some deliberation, that hereafter the Cantors Assembly as well as the Rabbinical Assembly will be included on all policy-making bodies of the United Synagogue as a matter of standard procedure.

It is my own feeling that this one accomplishment, growing as it does out of five years of close working relationship with the United Synagogue Region here, is the most significant achievement we have ever been able to record. It marks the acceptance of the Cantor by the leadership of the Conservative movement here, as part and parcel of United Synagogue leadership.

At the annual conference of the United Synagogue, the Assembly was given joint responsibility with the Rabbinical Assembly for a Sabbath Eve Service which involved all the United Synagogue affiliates here. All the chanting was done by our members in solo and choral rendition. The service was acclaimed by the fourteen hundred who attended as the most inspiring service they had ever attended, due primarily to the music.

In addition, we were entrusted with the responsibility for the Grace and Z'merot at the conference dinner.

I should add that one of the offshoots of our close relationship with the Regional United Synagogue leadership here is a directive going out from the new president of the region to every member of his Speakers' Bureau directing that each speaker in his introductory remarks acknowledge the Rabbinical and Cantorial personnel of each pulpit at which he speaks.

(d) Our Assembly branch represented the University of Judaism at a combined Jewish Music Month and Brotherhood program sponsored by the Los Angeles Jewish Music Council. We presented excerpts from the Cantata "And On The Seventh Day" which I wrote for the United Synagogue Conference last year. Incidentally, we represented the Jewish Community in this program, which featured musical ensembles from the University of Southern California, the University of California at Los Angeles, the University of Judaism which we represented, Pepperdine College, and Chapman College.

(e) We continued the successful series of workshops on High Holidays, Sabbaths, etc. that have benefitted us all so much in the past.

In conclusion, we feel that we have made great strides forward, together with the Assembly as a whole. I want to emphasize one recommendation we made at the last conference-convention. We feel the Assembly must give more leeway to the regional branches to act more freely in matters of placement, etc.

We have adhered rigidly to assembly procedure; but we feel this has in many cases adversely affected any possibilities for filling vacancies in this region.

Our region, because of its distance from New York, and because of the special conditions of this fastest growing Jewish Community in the country, has many special problems. We feel that there must be a closer personal relationship between this region and the National Leadership.

We hope that this conference will be a fruitful one, and pledge that we will continue our efforts to help do our part to further our common *cause* in the service of our people and their religious aspirations.

NEW ENGLAND REGIONAL BRANCH - Rev. Jacob
Hohenemser

The second year of our Regional Branch shows that Colleagues are anxious to join our Assembly. Rev. Kischel and Rev. Gold are the newest members.

Our program started late because financial obligations in connection with last year's National Convention of the United Synagogue of America taxed us far above the contribution from the National office.

Two successful concerts in which all colleagues did their share, made it possible to send over 1,000 dollars to the Cantors Institute Fund. This is indeed a modest beginning but there are too many campaigns for Temple building funds, Seminary, etc., interfering with our work.

In our first regional meeting Mrs. Evelyn Borofsky Roskin gave a splendid analysis of the works of her late husband. Our second meeting was highlighted by a lecture of Rev. Gregor Shelkan speaking on the topic "Is there a method of singing?"

Recognizing the fact that a region should have money to run a first class educational and social program, it is our unanimous belief that we should have the right to keep \$200 from the yearly income of concerts for our own regional needs.

Before coming to the National Convention, the present chairman announced that his name will be withdrawn for re-election. The region stands united behind their new candidate Rev. Hochberg who served as secretary and the new secretary-elect, young, enthusiastic Rev. Lerner. Our confidence and thanks were expressed to our National Office for their great work for all the Cantors in America.

PHILADELPHIA REGIONAL BRANCH -
Rev. Isaac Wall

The Philadelphia Regional Branch of The Cantors Assembly has completed its first year of existence with very successful results.

It has been meeting monthly since after the past High Holidays. The most important points that have been stressed throughout the year have been:

(1) Ways and means of bringing Cantors in the Philadelphia area into our organization.

We invited all Cantors who are serving in positions to join us at our meetings and thereby to find out the importance of belonging to such an organization. Two men have already joined us and we hope to have a few more in the near future.

(2) Planning of cultural and educational talks by various members of the branch.

We have had some very interesting sessions at which our colleagues entered into many discussions pertaining to hazanut.

(3) The exchange of ideas and mutual problems towards the betterment of the Cantorate.

The branch has done a great deal to bring about a closeness among the Cantors, each man's problems and helping each other to solve them.

We were fortunate to have as our guests at our last meeting our very own Cantor David Putterman and Rabbi Max Routtenberg. At that meeting we pledged to raise money for the Cantors Institute, either by giving a Concert or any other means most suitable to us.

Rabbi Routtenberg told us of all the things that still must be done for the Cantorate to be properly recognized and to be put in the place in which it rightfully belongs. He told us, too, that the Rabbinical Assembly has put the discussions of the Cantorate on the agenda of its forthcoming convention and he hoped that some success would be reached in this matter.

Our next meeting will be a dinner meeting at which time we plan to bring our wives, so they, too, can get acquainted with one another and for us all to spend just a social evening.

We look forward to a bright and fruitful future in our work and we hope to become a strong link in the chain of Regional Branches of the Cantors Assembly throughout the United States and Canada.

CHICAGO REGIONAL BRANCH - Rev. Maurice
Goldberg

I am sorry not to be able to give a glowing report of progress and forward strides made during the past season. Our region is peculiarly afflicted with dual allegiances. Our most influential members are actively interested in a local cantorial school and act as teachers and directors of it. All the efforts of the local organizations are bent toward making the school a success both from the standpoint of finances and student body. My greatest efforts have been directed toward convincing the local cantors that essentially there is no conflict in our aims and goals, nor is our co-existence at cross purpose. I have convinced a number of my Chicago colleagues of the validity of my arguments and have received their assurance of cooperation as evidenced by our April meeting at which Moses Silverman and I each pledged \$500.00 toward our school fund. The others could not tie themselves to definite amounts but promised to have this question on the agenda the first thing in the fall when a concert would be arranged through the concerted efforts of all of our members. I am also encouraged by the number of young cantors who have asked me for applications to the Cantors Assembly. In all, I think we have sort of crossed the hump of down-right opposition in some cases, indifference in others and our local affairs ought to look brighter.

DETROIT REGIONAL BRANCH - Rev. Jacob
Sonenklar

A meeting of the Detroit Region of the Cantors Assembly took place Wednesday, the 29th of April.

Present were - Cantor Fenakel, Cantor Goldring and Cantor Sonenklar. The matter of raising money for the Cantors' School was discussed at great length. Until today there has been little opportunity of thinking about raising money because each Hazan had his problems within his own Congregation. Also the Cantors' Association of Detroit was busily engaged in preparing its yearly event. As is well known, the Association contributed \$100.00 to the Cantors' School from the profits of that concert. Now that the time for the Convention is drawing nearer, consideration was given of bringing some report of our region insofar as the Cantors' School is concerned. Cantor Fenakel reported that he will be able to send to the Cantors' School approximately \$500.00. This \$500.00 is given in his honor by the Men's Club and Sisterhood of his Congregation. Cantor Goldring is unable to do much for the school at the present because his Congregation is in the midst of a struggle for existence and this, therefore, does not permit him to devote any time outside his Congregation. However, in the future he will work for the cause that is so dear to the Cantors' Assembly. As far as this writer, he was unable to do much within the Congregation but he hopes to raise some funds from friends for the school. It is impossible under the present circumstances for any of the cantors to engage in any other concerts this year but there are bright plans for the future.

CONNECTICUT REGIONAL BRANCH -
Rev. Arthur Koret

The Connecticut Regional Branch of the Cantors Assembly of America is the youngest and smallest Branch of the Assembly. Consisting of seven members, the Connecticut Branch came into official being in January, 1953. Its accomplishments, however, are far from small; its initiative belies its youth.

The Connecticut cantors enjoy a rapport, a friendship, a spirit of cooperation that could serve as models for any organization. They meet once a month, usually on a Saturday night, in the home of one of the cantors; the wives are always included. Although some cantors have to travel up to 75 miles one way to attend these meetings, the attendance is invariably good. The meetings consist of the discussion of problems, music, ethics, concerts, and all matters of great and vital concern to each cantor. All meetings conclude with delicious refreshments served by the wives who participate in the discussions and add immeasurably to the fruitfulness of the evening.

All of the **Connecticut** members of the Assembly attended the 1952 convention in a body. It was at this convention that the Connecticut cantors discussed the possibility of concerts for

the benefit of The Cantors Institute. It was agreed that a series of concerts could be given in various congregations throughout the state during the following year.

The first such concert was given at the Emanuel Synagogue in Hartford with Cantor Arthur Koret as chairman on Sunday, November 30, 1952. This concert which was dedicated to the memory of Cantor Paul Discount, who had formerly served the Emanuel Synagogue, set the highly successful pattern for the subsequent concerts. The concert reached the heights financially and artistically. \$1267.50 was given to the Cantors Institute.

The next concert was given on Wednesday, March 11, 1953 at the Congregation Rodeph Sholom in Bridgeport with Cantor David Leon as the guiding force of the event. Again an outstanding success financially and artistically. \$750 was given to the Cantors Institute.

With the next concert, which took place on Sunday, April 12th in the Congregation B'nai Jacob of New Haven, Cantor Charles Sudock improved brilliantly on the format of the preceding two concerts to the tune of \$1700 for the Cantors Institute. The concert, of course, was a great artistic success.

The final concert was given Sunday, May 10th at the Beth El Synagogue in Waterbury under the leadership of Cantor Irving Pinsky. With a congregation of 320 members, Cantor Pinsky turned in \$1040 to the Cantors Institute, proving that smaller congregations can and will support an outstanding event. This concert was the musical climax to a great year for Jewish Music in Connecticut.

The net sum given to the Institute from these four concerts was \$4,757.50. With additional contributions from Cantor Eleazer Bernstein of Temple Beth El, New London and from Cantor Melvin Etra of Temple Beth Sholom of Manchester the total will reach over \$5000 from the little state of Connecticut in Southern New England.

The financial success of each concert was the result of the work of Cantor Sudock, Cantor Leon, Cantor Pinsky, and Cantor Koret, each in his own congregation. With love and dedication for the cause of Hazzanut, each cantor approached his friends who graciously bought tickets, became sponsors, and patrons. Each cantor had a new opportunity to find out how well he was thought of in his own community. Not only did the Cantors Institute benefit from the concerts, but the entire Cantorate. The Cantorate enjoys the highest level of respect and appreciation in the history of Connecticut Jewry. For the Jewish communities of Connecticut, than which there are no finer in America, were thrilled by the concerts and were made aware, as never before, of the beauty and glory of our great Liturgy and music.

Members of the Assembly who participated and gave their support to the concerts include

Cantors Eleazer Bernstein, Melvin Etra, David Leon, Charles Sudock, Louis Rosen, Irving Pinsky, and Arthur Koret. It is important to give the highest praise to the Cantors Council of Connecticut composed of cantors from Conservative, Orthodox, and Reform synagogues. From this group Cantors Morris Levinson, Harry Sebran, and Moshe Orbach gave graciously of their services. Outstanding instrumentalists from the Hartt College of Music in Hartford, Moshe Paronov, Director, added brilliantly to two of the concerts. Artists from the Yale School of Music and from Bridgeport University embellished the other two events.

Time does not permit mentioning all of the activities of the cantors during the entire year. Individually and with their choirs and choral groups they appeared throughout the state for civic and charitable causes. Members of the Assembly appeared on a series of television programs entitled "This Is Judaism". This stirred such wide interest that another series is planned for the fall on WNHC-TV of New Haven. Cantor Koret conducts a weekly 45 minute program on station WCCC, Hartford, dedicated to the best in Jewish music. National Jewish Music Month was made meaningful throughout Connecticut with concerts, single appearances, and lectures to which the public was invited gratis. Worthy of mention is the Annual Festival of Jewish Music in Hartford which took place in the Bushnell Memorial Hall on March 22nd before an audience of 2700 people. This concert featured among others a full symphony orchestra from the Hartt College of Music.

With the help of the Almighty, the Connecticut Regional Branch of the Cantors Assembly will continue in the same direction, higher and higher, with its great spirit of dedication.

TRI-STATE REGIONAL BRANCH - Rev. Mordecai Heiser

The youngest branch of the Cantors Assembly was officially established at a meeting held in Pittsburgh on May 6th, 1953. This branch will consist of the colleagues living in Eastern and northern Ohio, Western Pennsylvania and West Virginia, an area known as the Tri State Region. At the initial meeting it was dedicated to hold bi-monthly meetings in connection with workshops, lectures, concerts and social gatherings. The first of such meetings will be called for August. We all are looking forward to a very fruitful beginning since the colleagues in our Region never had any contact with each other except at the annual conventions. The meetings will be held in different places throughout the Tri State. By doing so we hope to bring the work of the Cantors Assembly close to the home of every colleague.

This session adjourned at 10:30 P.M. and the rest of the evening was spent in the Cordillian Room dancing and socializing.

TUESDAY, JUNE 2ND

SIXTH ANNUAL MEETING OF THE CANTORS

ASSEMBLY OF AMERICA

MORNING SESSION - Rev. Nathan Mendelson,
Presiding
President, The Cantors Assembly of America

The meeting was called to order at 10: 15 A.M. by the President, who introduced Rev. Joseph C. Salzman to deliver the Invocation.

INVOCATION - Rev. Joseph C. Salzman
Congregation Agudath Achim,
Savannah, Georgia

Elohainu velohai avotenu, Our God and God of our Father |

Thou art enthroned on high far beyond our mental grasp, but art ever nigh to those who call on Thee in Truth and sincerity of heart and answerest the prayer that cometh from the depth of the soul. As we have gathered here in convention to work together in fellowship in Thy cause, eager to promote with our humble powers the things pertaining to our Avodath haKodesh, our holy mission, to the good of Judaism our sacred heritage, we ask for Thine aid and Thy spirit in our deliberation. Hashkifah mim'on Kodsh'cha. Look down from Thy heavenly abode. Fill us O God with a serene sense of mutual understanding and unity, and make us serve only Thy cause of truth, righteousness and holiness. We thank Thee that Thou hast consecrated our lives to serve Thee as Sh'lichai Tzibbur, the messengers of Prayers in the household of Israel. Help us we pray Thee, to discharge the holy obligation we have assumed in faithfulness and devotion with new inspiration and strength. Bless our endeavors that is enabling numbers of young men to take up the calling of our holy vocation, to serve Thee B'shirah Uve'zimroh with song and psalm.

Cause this, the noble work of Cantorate to go M'chayil el choyil, from strength to strength and ever to continue for the glory of Thee.

Bestow Thy heavenly blessing upon all who are assembled here at this convention. Send down Thy bounties upon its President and his entire staff and all men who are laboring in its behalf. So may our endeavors on behalf of Hazzanut, religion and education find favor in Thine eyes Vihi noam adonay elohainu aleinu umaaseh yadeinu-kon'nu alenu umaaseh yadeinu kon'nehu.

May the pleasantness of the Lord, our God be upon us and establish Thou the work of our hands.

Amen.

"LET'S TALK IT OVER" -

A general discussion of all of the Committee Reports took place in which the following suggestions were made and approved:

Finance - That hereafter the report shall contain a statement of Income and Disbursements.

Retirement - That more of our members should avail themselves of this excellent and beneficial plan and that the Placement Committee urge those seeking placement to make the plan a part of their negotiations with the Synagogues.

Rabbi-Cantor-Congregation Relationship Code - As a result of the disheartening report on the status of negotiations between The Cantors Assembly and The Rabbinical Assembly on the Rabbi-Cantor-Congregation Code, some of the members felt that the Cantors Assembly should publish our version of such a code unilaterally and send it out to member congregations. The majority opinion felt, however, that such action was unwise since we already had such a statement on our records and it was available to any interested members. They also felt that a unilateral statement could not be considered a code and would serve little purpose except to further confuse the situation. A vote sustained this opinion and the Executive Council was further advised to refrain from making any further overtures to The Rabbinical Assembly in this matter. We would abide, in the meantime, by the code drawn up by the committee of The Rabbinical Assembly and The Cantors Assembly as adopted by us at our Fourth Annual Conference Convention held May 1951.

Congregational Songster - Rev. Nathanson was urged to expedite the work of the songster with the hope that by our next Convention it will have been published.

The Cantors Institute - A very heated and lengthy discussion ensued wherein it was learned that many of our members were meeting with a great deal of opposition from the lay leaders and Rabbis of their Congregations, whenever the Cantor suggested a Concert or any other medium by which he could raise funds for support of The Cantors Institute. This resulted in the suggestion that if the Seminary expects us to raise \$25,000 annually they must prevail upon the Rabbis and lay leaders of each Congregation to cooperate with and support the Cantor in his efforts to raise his quota or pledge. The committee was authorized to convey these sentiments to the Seminary and to devise ways and means for implementing them.

Rev. Putterman made a plea for additional pledges to be solicited and collected by June 30th. The following responded -

Martin Baum	\$ 50.00
Eleazer Bernstein	100.00
Charles Bloch	substantial sum
Melvin E tra	100.00
Merrill Fisher	50.00
Henry Fried	300.00 to 500.00
Abraham Friedman	50.00
Marcus Gerlich	100.00
Jacob Gowseiw	100.00
Herbert Harris	300.00
Mordecai Heiser	100.00
David Putterman	1000.00
Irving Rogoff	substantial sum
Samuel Rosenbaum	substantial sum
William Sauler	substantial sum
Isaac Wall	1000.00
Adolph Weisgal	500.00

Constitution and By-Laws - The new "Code of Procedure for Placement of Cantors" was unanimously approved as an amendment to our By-Laws.

West Coast Regional Branch - Rev. Joseph Cysner of San Diego, California rose to give what he termed a "minority" report. He stated that while the report read sounded impressive, the so called "achievements" were not beneficial to our members. He indicated that there are approximately 50 Cantors serving Congregations within the West Coast Regional Branch. Why then are there only 13 affiliated with us. Why hasn't the Branch done anything to support The Cantors Institute of the Seminary? If there are regular meetings, he did not receive notification of these meetings. At one particular function at which he was present, most everyone participated, whereas he, Rev. Cysner, was completely ignored. He deplored the lack of capable leadership in the Branch and stated that the potential for a large, active and faithful group to our national body could easily be attained on the West Coast. He urged that Rev. Putterman visit the West Coast as planned, and felt confident that such a visit would revitalize the entire status of the Cantorate in the region. Rev. Cysner expressed his delight at being able to be present at this Convention and was impressed most favorable, even beyond his fondest expectations, with all that has been accomplished so far.

Connecticut Regional Branch - The Convention expressed its admiration for the magnificent manner in which this branch operates and particularly for the success of all the Concerts its members gave for the benefit of The Cantors Institute. Chairmen of all of our Regional branches are urged to read carefully the report of this region and to try to emulate their fine spirit of cooperation. Rev. Sudock and Koret were thanked publicly for their outstanding leadership in this region.

* * * * *

All committee reports were adopted with the foregoing suggestions.
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MISCELLANEOUS REPORTS - Rev. Max Wohlberg

Rev. Wohlberg rose to state that he had received a letter from our first President, Rev. Abraham J. Rose in which he extended his warmest greetings to the Convention and to each and all of our members.

Rev. Wohlberg also said that there were three specific reasons for our Assembly's joy - first the recovery from illness of Rev. Gershon Margolies; second the celebration of the 25th anniversary of Rev. Myro Glass in Congregation Beth El Zedeck in Indianapolis, Indiana; and third the completion of twenty years of distinguished service in the Park Avenue Synagogue by Rev. David Putterman, which was celebrated on Friday eve, May 15th, on the occasion of the Eleventh Annual Sabbath Eve Service of New Liturgical Music by Contemporary Composers. The Synagogue presented Rev. and Mrs. Putterman with a trip to Europe and Israel.

* * * * *

AFTERNOON SESSION

Rev. W. Belskin Ginsburg, Presiding
Chairman, Executive Council of
The Cantors Assembly

REPORT OF NOMINATIONS COMMITTEE - Rev. Irving Rogoff

The following slate for officers and members of the Executive and National Councils was presented in behalf of the Nominating Committee:

Executive Council

Rev. Samuel T. Dubrow
Rev. Henry Fried
Rev. Alvin F. Schraeter

National Council

Rev. Leib Glantz
Rev. Michal Hammerman
Rev. Yehuda Mandel
Rev. Saul Meisels
Rev. Irving Pinsky
Rev. Samuel Rosenbaum
Rev. George Wagner

The following officers were unanimously elected by acclamation:

President:	Rev. Nathan Mendelson
Vice President:	Rev. Charles Sudock
Treasurer:	Rev. Morris Schorr
Recording Sec'y .:	Rev. Edgar Mills
Exec. Vice Pres.:	Rev. David J. Putterman

The following were elected to the Executive Council:

W. Belskin Ginsburg, Chairman
Charles B. Bloch
Samuel T. Dubrow
Henry Fried
Abraham Friedman
Moshe Nathanson
Samuel Rosenbaum
Alvin F. Schraeter
Jacob Sivan

The following were elected to serve on the National Council:

Rev. Leib Glantz
Rev. Gabriel Hochberg
Rev. Yehuda Mandel
Rev. Saul Meisels
Rev. Irving Pinsky
Rev. George Wagner
Rev. Saul Kirschenbaum

EVENING SESSION

Rev. Max Wohlberg, Presiding
Congregation Beth El, Philadelphia, Pa.

Greetings from - The Jewish Theological Seminary of America

May 18, 1953

Dear Cantor Fried:

On behalf of the Faculty and the Boards of this Seminary, I want to extend warmest good wishes to the leaders and members of The Cantors Assembly of America on the occasion of its Sixth Annual Convention.

In the brief time that it has been in existence, The Cantors Assembly has made remarkable strides toward the preservation and enrichment of the great musical heritage which is so important a part of our tradition. We are all indebted to The Cantors Assembly of America for the great service which it is rendering to Conservative Judaism.

We at the Seminary are particularly grateful to The Cantors Assembly for the help and cooperation it has given to the newly-established Cantors Institute and Seminary College of Jewish Music, and we are looking forward to the ever increasing contribution which this school will enable the Cantors Assembly to make to the community.

The leadership of the Assembly is to be commended for the inspiration and devotion which they have given to the organization.

With all good wishes,

Cordially, as ever,

Louis Finkelstein

Greetings from - The Rabbinical Assembly of
America

May 28, 1953

Cantor Henry Fried
Concord Hotel
Kiamesha, N. Y.

Dear Cantor Fried:

I am very happy to extend, on behalf of my colleagues in the Rabbinical Assembly, and in my own behalf, greetings to the Cantors Assembly of America, and the Department of Music of the United Synagogue of America on the occasion of their Sixth Annual Conference Convention.

We are only at the beginning of a period in which the Cantor is bound to come into his own. Your branch of our work has heretofore been entrusted to the uncertainties of chance. No concerted efforts have been made to train men in the rich traditions and the stern disciplines of the craft. Now we look forward to working with a highly skilled group of practitioners, organized in a truly professional manner.

It is my hope that your efforts will lead you, not only to a higher level of excellence, but also to a fuller cooperation with all other associations and groups of cantors who share your ideals, and who are struggling as you are, to shed honor on the profession.

With all good wishes, I am,

Sincerely,

Ira Eisenstein

Greetings from - The United Synagogue of America

May 25, 1953

Dear Cantor Fried:

On the occasion of the forthcoming Sixth Annual Conference-Convention of the Cantors Assembly of America and The Department of Music of the United Synagogue of America, it is my pleasure to convey to you, and through you to all of the assembled delegates the warmest good wishes of the United Synagogue of America.

The Cantors serving congregations affiliated with the United Synagogue now have a rare opportunity to raise the standards and the prestige of the Cantorial profession, and we are indeed gratified to know that the Cantors Assembly and the Department of Music of the United Synagogue are now taking the lead in an effort in this direction. Through your program of activities, you are rendering a great service not alone to the Cantors, but indeed to the synagogues themselves and to Judaism generally.

Our prayers are with you for a fruitful Conference-convention and for continued rich achievements for the advancement of our Faith on this continent.

Cordially yours,

Dr. Bernard Segal
Acting Executive Director

Cantor Henry Fried, Chairman
Convention Committee
The Cantors Assembly of America
3080 Broadway
New York 27, N. Y.

Greetings from - The Synagogue Musicians Assembly

May 12, 1953

Rev. Henry Fried, Chairman
Convention Committee
3080 Broadway
New York 27, N. Y.

Dear Cantor Fried: -

On behalf of the Synagogue Musicians Assembly of the United Synagogue of America, I take pleasure in extending to you and all those assembled at the forthcoming sixth Annual Conference of the Cantors Assembly of America our greetings and best wishes for great success in your endeavors for greater service to God and man.

Sincerely,

Solomon G. Braslavsky
President

Miscellaneous Greetings -

Regret cannot be with you. I am leaving for Israel. I feel honored to belong to such an organization. Our achievements are tremendous yet there is much to be done strengthen the hand of our leaders by deeds. Wishing you a successful and productive convention lehitraot.

Rev. David Chasman
Malden, Mass.

Regret not being able to be with you on this occasion due to the affects of a minor ailment. Continued success in the further development of a greater cantorate for American Judaism. Best regards to all my colleagues.

Rev. Paul Grob,
Portsmouth, Va.

Congratulations. May all your efforts be successful. Very sorry not being able to attend this convention on account of our Rabbi's illness. Hope to be with you next time under better circumstances.

Cantor Israel Horowitz
Rodef Sholom Synagogue
Johnstown, Pa.

May 18, 1953

Dear Colleagues,

I regret that I cannot be with you for this, the 6th Annual Convention of the Cantors Assembly of America. However, my heart and soul are with you. May God bless you in your deliberations and give you all strength in your work for Hazzanut.

I shall be delighted/ to have my friends visit me here at the Hotel Regent and tell me about the Convention.

With love for all of you,

Cantor Adolph Katchko
New York City

Regret exceedingly inability to attend this historic convention. On behalf of Hollywood Temple Beth El President, its Rabbi Jacob Ott, Mr. Riskin, Organist and myself, I wish you continued success in your endeavors to dignify and elevate our profession.

Sincerely ,

Cantor Nathan Katzman
Los Angeles, Calif.

Best wishes for great success. Sorry cannot be with you. My sincerest greetings to all colleagues.

Cantor Herman Kinnory
Las Vegas, Nevada

Regret exceedingly last minute change in plans makes it impossible for me to be present at your sixth annual convention, I wish to extend all good wishes for a successful convention.

Jacob Rothblatt
Kansas City, Mo.

It is impossible for our Cantor I. Schiff to attend the Convention. Our congregation is sponsoring an annual dinner-dance on the same night. May God bless you, and all your colleagues and may you continue to do good work as you have in the past.

Leo A. Wilner
Executive Director
Rodef Sholom Congregation
Los Angeles, Calif.

Shalom Chaverim. May the Shechinah dwell in your midst guarding and guiding all your thoughts, deliberations and actions. May your honoring and lauding God both Mehoncha Umigroncha equally be always on the highest level. Berachoth Maalifoth.

Jacob Sivan
Lyndhurst, N. J.

Our best wishes to you on the occasion of your annual convention. We hope your sessions will be fruitful and inspiring. Your development as a mature and responsible body is a source of great strength to our entire movement.

Max J. Routtenberg
Director, Cantors Institute

The Cantors and Ministers Association of Chicago and the Midwest, cordially greet their colleagues of the Cantors Assembly of America on the occasion of their sixth annual conference convention. May all your deliberations prove fruitful and may you continue to contribute as you have so magnificently in the past to the welfare and standards of our most sacred calling.

Moses J. Silverman
President

Extend every good wish your convention. Israel and American Jewry have great problems which call for mustering of greatest strength in American Jewish community. Know your deliberations will help in these respects our mutual work will aid in this program.

Dr. Sidney Marks, Sec.
Zionist Organization of
America

Hakol Talui Bemazal after anticipating this convention for months I was forced by providence to postpone this great privilege for next year making now my present reservation for 1954. Accept my blessings for a fruitful year and great achievements in all endeavors. Tovo alekhem brakhah.

Doctor Harris
Philadelphia, Pa.

Best wishes for success for convention.
Heartiest greetings to all of you.

Cantor Mansfred Lewandowski
Philadelphia, Pa.
* * * * *

Our President's Annual Report

Rev. Nathan Mendelson
Shaar Hashomayim Congregation
Montreal, Canada

Mr. Chairman, my dear colleagues, honoured guests and friends:

I am deeply conscious of the great honor bestowed upon me this afternoon in being chosen for the third year to fill the high office of President of the Cantors Assembly of America. My earnest hope that the confidence reposed in me by my colleagues may not prove unjustified is based chiefly on the welcome knowledge that I can count upon the very strong, wise and experienced support of my fellow officers, led by our stalwart Vice-President, Cantor Charles Sudock, our Treasurer, Cantor Morris Schorr, and Recording Secretary, Cantor Edgar Mills, not to speak of Cantor David J. Putterman, our Executive Vice-President. With the help of the Executive Council, the National Council and with the support of our general membership, I look forward to a year of accomplishment with God's help in all our endeavors. "Y' hi Ratzon Shetishreh Sch'chinah B' ma-ase Yadenu, Amen.

My Friends:

It is a great privilege to greet you once more among these beautiful surroundings at the Annual Convention of the Cantors Assembly of America. The Convention Chairman, Cantor Henry Fried and his committee are to be congratulated. The numerous reports which have been rendered up to the present have indicated that this has been a year of considerable growth in membership and regional expansion. We are a young organization and our growth is not unaccompanied by "growing pains." I have a painful consciousness, for example, that not enough of our members have been enabled to avail themselves of the "Joint Retirement Plan" for Cantors. It would seem that a great deal of education, both public and private, will be needed before this type of arrangement will become a regular institution.

Our publication, *The Cantors Voice*, deserves much more than the brief mention I shall give it. Fellow Cantors, I urge you most earnestly to do at least two things; namely, to send us news items concerning yourselves and your activities; and to express your views by a letter to the Editor.

Speaking of publications, it is indeed heartening to note that we can expect action during the coming year on two fronts: one, the Congregational Songster; and two, the reprinting of out-of-print volumes. I cannot forbear mentioning the magnificent paper read last night by Cantor Samuel Rosenbaum, Editor of *The Cantors Voice*, which contained so many fruitful suggestions for the future content of our publication and for productive work in the field of Cantorial research.

It is gratifying to note the expansion of our membership as well as the increase in regional organization. Permit me to bid a special welcome to all the new members who were so impressively inducted last night. May I, at the same time, note with some personal satisfaction the increased Canadian delegation from Montreal and Toronto. (I now have my own pressure group.) We have with us at this Sixth Annual Convention Cantors "Mearba Kan'fos Ha'aretz," from the North and from the South, from the Atlantic to the Pacific. May we all work in harmony towards the accomplishment of our great aims.

One of the interesting developments of the past season has been the growing correspondence between our Assembly and the Israeli Cantorate. There the problem of publication is even more complex for, economic, among other reasons, and we have been asked to assist. As far as one can gather from reports, the situation in Israel Chazanut parallels the general conditions and problems of that country. Not only is there a constant stream of immigrants, but also there is a tremendous influx of immigrant melodies into Israel. These melodies no doubt will eventually come to some agreement. We look toward the day when a great Israeli chazan composer

will be moved by the spirit to give to the world a true symphony of Israeli chazzanut. That remarkable Sabbath prayer "Tikanto Shabbos" with its reversed alphabet may perhaps symbolize an "Olam Hafuch," a topsy-turvy world, produced by the destruction of the Holy Sanctuary and the dispersion of our people. When will the Aleph Bet be turned forward once again? On the festivals we make an attempt to do so when we recite "Ato V'chartonu," but we stop short after the Aleph and the Bet. Someday, perhaps, just as the Tikanto Shabbos proceeds right back to Sinai, the source of our tradition, so too a new Ato V'chartonu will be written, which, instead of falling into the sad mood of Umipne Chatoenu, will proceed triumphantly through the alphabet right into the glorious future fulfillment of Israel.

The world is at a spiritual cross-road. Great public figures have expressed themselves in recent times as of the opinion that the greatest need in the world today is a prayer. Ladies and gentlemen, we as a people have made a most remarkable contribution in the field of prayer.

Men have prayed since time immemorial. But with us, under the influence of the "Sh' liach Tzibbur, the B'aal T'filah, and especially under the influence of their ultimate development, the Chazzen, prayer has become a great living musical heritage. Our sages insisted that prayer be not frozen into "T'filas Keva," a fixed form, yet prayer-texts gradually became fixed. How could our people keep away from a "T'filas Keva" and maintain a self-renewing vigor, a spirit of living "Rachamim V'tachanunim Lif'ne Hamokom," of mercy and entreaty before the Divine Presence? This problem, the Cantor, and only the Cantor solved. Under his influence, prayer became a living musical heritage. Especially under the influence of the great Chazan-Rabbi, the Maharil, six centuries ago, and his musical and spiritual successors, the Chazzanim down to our day, the common people prayed musically. Music lived and still lives in the mouths and in the hearts of our people because a Jew who davens, chants melodies three times a day, whether consciously or unconsciously. An ordinary Jew whether he knows it or not starts the weekday morning service in one mode, the evening service in another, the Sabbath and Festival service in another, the great dirges and laments and pleas for God's mercy in still another. Hence Cantor Ephros once referred to the daily "davenen" of the ordinary layman as a sort of unconscious sonata form. The ordinary citizen in his ordinary daily habit became the repository of a great stream of musical tradition, the living musical heritage of Israel. But for this music to live, our people must maintain the habit of musical prayer. For this music to be a heritage, our people must maintain the sanctified musical tradition of our ancestors. To accomplish this task, to help every Jew, so to speak, to join the Heavenly choir, no person is so eminently qualified as the Chazzan. To the Chazzan we can say with the force of a divine commandment "Ki karov elecha hadavar b'ficha uvilnav'cho la'asoto." "For the thing is near unto you in your mouth and in your heart to accomplish it."

Surely then, both in Israel and all over the world, the function of the Chazzan as the Shli'ach Tzibbur, the deputy of the Congregation in prayer before God, can help teach people how to pray; can help men and women towards a deeper realization of the meaning of prayer; which, as to the element of Shirah, the Torah calls Avodath Avodah, the service of service; and as to the element of "T" filah" the Talmud calls Avodah Sheb'lev, the service of the heart.

The past year has been noteworthy for the work accomplished by our Executive Council under the sagacious leadership of the Executive Chairman, Cantor William Belskin Ginsburg. One of its foremost achievements is the formulation of our Constitution and By-Laws, which were prepared by Cantor Ginsburg and printed and distributed to the entire membership. A number of important additions and changes were made with regard to membership and placement and a new code of placement rules was printed and distributed.

The great event of the past year was undoubtedly the inauguration of the Cantors Institute and Seminary College of Jewish Music last September. It was a thrilling and historic occasion, a dream come true. For thousands of years, the scattered Jewish community has drawn comfort and joy and strength of spirit from the art of the Chazzan. The Chazzan, however, was left for the most part to his own devices in seeking preparation for his career of service. Now, for the first time in America, the traditional Jewish community has undertaken to provide a school of the highest academic standing, which will adequately prepare young men who are drawn to the professional cantorate. I am proud and happy to be able to welcome to this Convention the distinguished faculty and the students of the Cantors Institute. I am particularly proud that our beloved colleague, Cantor Max Wohlberg, has distinguished himself as the chief instructor in Chazzanut in the Cantors Institute. It is entirely fitting that mention be made of the inspiring gesture of our devoted Executive Vice-President in presenting to the Cantors' Institute the magnificent gift of his complete personal library of cantorial works. His constant devotion and everready help, his identification of his lifework with the interests of the Cantor need hardly be dwelt upon.

With the advent of the school, a new chapter has been opened in the history of the American cantorate. More especially, a new responsibility has been thrust upon the shoulders of the Cantors Assembly. You and I, my colleagues, have voluntarily and enthusiastically undertaken a great task. How have we met our objective? It was not too large. We did not aim too high. After all, an average of about \$150.00 per member is all that was undertaken. Not a great sum, you will agree; only a necessary minimum. Yet we have not gained that simple objective. With God's help, we hope to turn failure into success before the end of this Convention.

My friends, I want to make it plain, emphatically plain, that I do not find a necessary correlation between a Cantor's ability at the Amud and his prowess in raising funds. Indeed, perhaps the contrary is true.

As the Irishman, William Butler Yeats has put it:

"The intellect of man is forced to choose,
Perfection of the life, or of the work.
- - - - -

That old perplexity -- an empty purse.
Or the days vanity, the night's remorse."

But contrariwise, I think it was Emerson who said "A great poet is only a great man--writing|" So too a great cantor is only a great man, chanting. Perhaps, by taking a little more interest in the required techniques, the good cantor can be an equally good fund raiser. Gentlemen, we can but try. B'ezrat Hashem, we will succeed. An admirable example was set by the deeds recorded in Cantor Koret's excellent report from the Southern New England Region.

You and I know that there are other exceptions who have done nobly in fulfilling and exceeding their obligations. Would that we may all emulate their example. But many of us are amateurs at fund-raising and we have bungled the job so far. Nevertheless, I make bold to attribute the lack of accomplishment in fund-raising mainly to a lack of experience in the necessary techniques. I firmly believe that the coming year will bring complete success in reaching and exceeding our objective. By no means ought we to minimize the great cultural values and the prestige attaching to the successful presentation of concerts for the benefit of the Cantors Institute Fund. Above all, my colleagues, let it not be said that we have entered lightly into so sacred an obligation.

Incidentally, may I suggest a possible additional means of adding to the Cantors Institute Fund. All of us are occasionally called upon by various groups to sing or to lecture and very frequently it is embarrassing to ask for or to accept compensation. I suggest that in such cases it may be well for the cantor to say that although he would not consider a personal honorarium, still it would be appropriate for the group before whom he is to appear, to make a contribution to the Cantors Institute Fund. I believe from my own experience that such a hint would be favourably received.

I have commented on some aspects of the year's activities. May the deliberations of this Assembly and the inspiration we derive here carry us on to a year of loftier aspiration and mightier accomplishment.

"Uv' makhalos sh'luche am'cho Bes Yisroel
b'rinah yispoar shim'cho malkenu b'chol dor
vodor sheken chovas kol hachazonim l'fonecho.

In the Assemblies also of the deputies of Thy people the House of Israel. Thy Name, O Lord our God shall be glorified with joyous song in every generation; for such is the duty of all the Chazzanim in Thy Presence, O Lord our God and God of our Fathers, to thank, praise, laud, glorify, extol, honor, bless, exalt and adore Thee, even beyond all the words of song and praise of David the son of Jesse Thy servant and annointed. For unto Thee Song and Praise are becoming, hymn and psalm, strength and dominion, victory, greatness and might, renown and glory, holiness and sovereignty, blessings and thanksgiving from henceforth even forever. Blessed art Thou, who hast chosen song and psalm".

We were entertained by a performance of artists from the Yiddish stage and radio followed by dancing and sociability.

WEDNESDAY, JUNE 3rd

A DAY DEVOTED TO CANTORIAL STUDIES

MORNING SESSION

Rev. Abraham Reiseman, Presiding
Temple Beth El, Harrisburg, Pa.

1. THE LITURGY OF THE SHALOSH REGALIM

Rabbi Dr. Samuel Rosenblatt
Congregation Beth Tefilah,
Baltimore, Md.

(Of the solemn periods of the Jewish calendar year the three pilgrimage festivals are no doubt among the most colorful and interesting. Passover with its preparations and its Sedarim, Shabuot with its flowers and Sukkot with its fragrant booths and the fruits of the harvest-each of these holidays has a flavor which makes it stand out in the mind of the observing Jew as an enriching religious experience. The same thing applies to the synagogue liturgy of these seasons of gladness.)

To be sure the ritual performed on these festive occasions in the Jewish houses of worship of today is but a faint echo of the pomp and ceremony that marked the celebration of the holidays at the time of the Temple. We, who live in the twentieth century, can only imagine the impression upon the Jew of two millennia ago of the spectacle of tens of thousands of pilgrims congregated in Jerusalem on the eve of the Feast of Unleavened Bread for the sacrifice of the Paschal lamb. The Jewish historian Josephus, who witnessed the destruction of the second Temple has left us a few glimpses hereof in his writings. Nor are we able to visualize fully the eye-catching appeal of the presentation of the first-fruits on the Feast of Weeks, preceded by the processions up the Temple mount led by such notables as King Agrippa, who, as we are told in the tractate of Bikkurim of the Mishnah (3.4), would carry on his own shoulder the golden basket of fruits that he delivered in person to the High

Priest. As for the water libations on the Feast of Tabernacles, the Simchat Bet Hashoebah, described in the tractate of Sukkot (5.2ff.), with its brilliant illuminations that lighted up the whole of Jerusalem, there was no parallel to their joyousness, according to our sages, in the whole of Jewish history.

Yet although all these glories are a thing of the past, the traditional service of the pilgrimage festivals has retained enough of their ancient glamor to lend them distinctiveness and set them apart.

The Basic Prayers

In many respects the liturgy of the Shalosh Regalim resembles that of the weekly Sabbath. So far as the fundamental prayers are concerned, there is, on the whole, but little difference. The preliminary blessings and Pesukei dezimra of the morning service, for instance, are identical in both cases, except that the cantor in synagogues following the Ashkenazic rite begins his portion of the service on the pilgrimage festivals with Hael betaatzumot instead of Shochen ad, which is the starting point on ordinary Sabbaths. The mode of cantillation is the same. The same thing applies to the Shema and its benedictions in both the evening and the morning services, except that the Maariv service of the holidays has its own prayer motif and that, whenever the festival occurs on a weekday, the selection in the first Berachah beginning with Hameir laaretz, that is customary on weekdays, is recited instead of its elaboration Hakkol yoducha that is said on Saturdays.

The Ashkenazic rite calls for the recitation, before the half Kaddish pronounced before the Amidah of the three pilgrimage festivals itself, it consists, like those of the Sabbath, of seven Berachot in all of the four services, that is Maariv (evening), Shacharit (morning), Musaph (additional) and Minchah (afternoon). However, whereas in the Sabbath liturgy the middle benediction of each Amidah has its distinctive form, in that of the Shalosh Regalim it is uniform for the morning, afternoon and evening prayers, only the Amidah of the Musaph having a formula of its own. Chanted in the special Shalosh Regalim mode, which is continued until the end of the Amidah, this fourth Berachah begins invariably with the statement Atta bechartenu mikkol haammim, dwelling on Israel's election and the gift of the festivals and ends with the formula Mekaddesh Yisrael wehazzemanim, calling attention to Israel's consecration and, through it, of the festivals. In the Amidah of the Musaph service the place of the selection Yaaleh weyabo is taken by Umippenei Chataenu, bemoaning the loss of the Temple on account of Israel's sins and the impossibility of offering the festival sacrifices prescribed in the Torah. The transition to the concluding paragraph of Wehassienu consists of a prayer that voices the hope of the restoration of the Temple and its service.

In both Atta bechartanu and Yaaleh weyabo Passover is designated Chag hammatzot, the feast of weeks Chag hashabuot, the feast of tabernacles Chag hassukkot, and the two days of the conclusion festival Hashemini chag haatzeret. The name Simchat Torah, which first appeared about the year 1000, is never used in the liturgy for the last day of the fall festival season.

In the first of these two selections the descriptive Zeman cherutenu, Zeman mattan toratenu and Zeman simchatenu are added respectively. In the Amidah of the Musaph service Umippenei Chataenu is followed by a quotation from numbers chapters 28 and 29 of the sacrificial prescriptions of the holiday in question. Whenever a day of any of these festivals falls on a Saturday, the word hashabbat is added after mekaddesh in the conclusion of the middle Berachah, intercalations pertinent to the Sabbath are made in Atta bechartanu and Wehassieniu, while in the Amidah of the Musaph there are inserted, in addition to these intercalations, the sacrificial prescription for the Sabbath-which is mentioned before the festival offerings and Yismechu bemalechutecha, which follows the sacrificial injunction.

Whereas the Kedushah of the Amidah of the morning service in the cantor's repetition is identical with that of the Sabbath morning service, that of the Musaph of the three pilgrimage festivals is extended by the intercalation after Am. elohechem of Addir addirenu etc. Also it is the custom in the Ashkenazic synagogues outside of the Holy Land to have the Kohanim pronounce the priestly blessing before Sim shalom of the Musaph service in the cantor's repetition on all days of the Shalosh Regalim falling on weekdays with the exception of Simchat Torah, when it is omitted. Weteerab etc. is substituted for Wetechezenah before Modim whenever the Kohanim ascend the platform (Duchan) to pronounce the benediction,

On every holiday morning of the Shalosh Regalim, immediately following the morning service Hallel, that is psalms 113 to 118 with their introductory and concluding Berachot, is recited, except that on the last days of Passover 115, 1-11 and 116, 1- 11 are omitted.

In the Minchah service of the days of any of these festivals that fall on a weekday Waani tefillati (Psalm 69: 14) that is recited after Uba letzion on Saturdays is omitted. Of the Kabbalat shabbat service only psalms 92 and 93 are retained if any one of the Shalosh Regalim should happen to coincide with the Sabbath. In all such cases, too, the silent devotion is followed by Wayechullu hashabbat, that is customary on ordinary Sabbaths, except that on the first night of Passover the recitations ends with laasot. The Kiddush of the Shalosh Regalim, with the appropriate designations of the different festivals and the usual intercalations in the event of the Sabbath is recited in the synagogue after the Amidah of the evening services, on all festival evenings except the opening nights of Passover. Shehe-

cheyanu is added on all holidays with the exception of the last days of Passover. When a day of the Shalosh Regalim falls on the out-going of the Sabbath Wattodienu is inserted after kerata in Atta bechartanu and the benedictions of Bore meore haesh and hambabdil are added to the Kiddush before Shehecheyenu. The Omer is counted on the second night of Passover after the Amidah. Psalm 27 is recited at the conclusion of the Musaph as well as evening services on Sukkot and Shemini Atzeret.

SPECIAL PRAYERS AND ADDITIONS

(Our outline of the liturgy of the Shalosh Regalim has thus far touched only on the fundamental or basic prayers, which originated during the Amoraic period and certain features of which can be traced back to the era of the Tannaim, the teachers of the Mishnah. Because of their antiquity, which invested them with corresponding sanctity, their text retained a relatively fixed character and the variations in the different rites are comparatively insignificant. This does not apply to the selections added after the close of the Talmud, to the compositions of the Payyetanim of the past-Talmudic epoch, to the liturgical poems of the Hebrew poets of medieval Spain, Italy, France and Germany and prayers written by the mystics of the school of Isaac Luria and others. There the differences are considerable because of the greater liberty and latitude that the worshippers permitted themselves in the selection.)

In order not to get lost in too much detail we shall confine ourselves to a listing of the salient additions and special prayers used in the rite that is familiar to the majority of Jews, namely the Ashkenazic form prevalent in Poland, Lithuania, Hungary and Roumania - the places of provenance of most of us who now have their home in America. The oldest among these, attributed as they are or even definitely earmarked in the acrostics as having been composed by the pioneer among the Payetanim, Eleazar Kalir, who flourished in the seventh or at the latest the eighth century C.E., are the 1) prayer for dew (Tal) recited in connection with the beginning of the cantor's repetition of the Amidah of the Musaph service on the first day of Passover, 2) the prayer for rain (Geshem) said in the same place on Shemini Atzeret, and 3) the Hoshanot, sung immediately after the Amidah of the Musaph service on Sukkot. The initials of the last named prayers generally follow the letters of the Hebrew alphabet. Tal and Geshem are both chanted in a major key and have a tune or motif that is peculiar to them alone. The Cantor is robed in white as on the High Holidays for the Musaph services at which these prayers are intoned. Hoshanot are sung in minor.

The embellishments of the blessings of the Shema (referred to as a whole as Maarabet when speaking of the evening service and Yotzer when the Shema of the morning service is meant as well as those of the cantor's repetition of the Amidah of the morning service (called Kerobah'

or Kerobot), date for the most part from two or three centuries later, although a large number of them were composed by the above named Eleazar Kalir. Written usually in rhymed prose, and arranged according to the letters of the alphabet, their content is based on the Midrashim bearing on either the ritual or the historic events connected with the holiday in question. Thus, for example, the Silluk or conclusion of the Kerobah for the first day of Sukkot summarizes the various symbolic interpretations of the four species of plants, the Arbaah Minim, figuring in the festival bouquet of that holiday, as quoted in the Pesikta derab Kahana. The Kerobot of the last two days of Passover enlarge upon the ideas contained in the Song of Moses (Exodus 15, 1-18 preceded by 14,30-31), while those of the Feast of Weeks, the anniversary of the giving of the Torah at Sinai, use as a rubric the Ten Commandments.

Among cantors Lo tachmod from the Kerovah of the second day of Shabuot is perhaps the greatest favorite on account of the virtuosity which the comparatively simple text permits them to display. Most moving from the poetical standpoint, however, are the Berach Dodi poems, based on the last verse of Canticles (which is read in the synagogue on the Sabbath of Passover) and the Midrash thereon, that are recited immediately before the conclusion of the concluding Berachah of the Shema on the morning of the first two days of Passover and the Sabbath falling during the festival week. The Ashkenazic rite also includes a beautiful poem composed by the inimitable Spanish Hebrew poet Jehuda Halevi for the morning of the seventh day of Passover inserted in the same place, beginning with the word Yom leyab-bashah. It has been set to music by the late Dr. A. Z. Idelsohn and others.

Whenever Maarabot are recited - they are omitted on Friday evenings - the formula Gaal Yisrael of the Berachah following the Shema in the evening service is changed to Melech Tzur Yisrael wegoalo. Yotzer is always introduced by the sentence Or olam etc. pronounced immediately after the opening portion of the first of the two Berachot preceding the Shema of the morning service; and whenever Yotzer - and consequently also Orphan, which always goes with it - is said the paragraph beginning Wehaophanim is replaced by Wehachayyot yeshoreru, while the ending of the Berachah following the Shema is preceded by Bigelal abot etc.

On Simchat Torah morning Nishmat is introduced in the Ashkenazic rite by a poem beginning with the word Nishmat composed by a German Jewish liturgist of the eleventh century. In the cantor's repetition of the Amidah of the Musaph service of Shabuot, again, there are inserted after the sacrificial ritual several grandiloquent sentences beginning with the words Az shesh meot referring to the commandments of the Torah. These latter are taken from Azharot (poems enumerating the 613 commandments of the Torah) composed by a French Jewish poet of the eleventh century.

The Ashkenazic rite according to the Polish-Lithuanian custom has no Ke-robah for the first day of Passover or for either Shemini Atzeret or Simchat Torah. The Kerobah is chanted in a special major mode. It is invariably introduced by the formula Missod Chachamim etc.

Two scrolls are taken out on every holiday except the morning of Simchat Torah, when three are used. One of the two scrolls is employed for main lesson, the other for the Maftir or concluding portion. The number of persons called up to the Torah for the main reading on festivals falling on weekdays is five. On Saturdays the reading is divided among seven persons. On the evening of Simchat Torah, when all the scrolls in the ark are taken out after Kiddush for the Hakafot or processions, the liturgy of which is the that followed in the morning, one scroll is retained for the reading and three persons are called up, that is a Kohen, a Levite and an Israelite, to whom Deuteronomy 33.1- 17 is read.

As for the Scripture reading after the morning service on the various festivals, it is as follows:

SCRIPTURE READINGS

(Reading from the Scriptures is among the oldest elements of the synagogue service. It may in fact have given the first impetus to the organization of public gatherings for purposes of instruction and prayer. The earliest injunction to have the Torah read in public is to be found in the Torah itself, namely Deuteronomy 31.10ff. which speaks of such a reading to an assembly of pilgrims coming to visit the Temple on the Sukkot festival of the year of release. The oldest Tannaitic sources (see Mishnah Megillah end of chapter 3) on the basis of Leviticus 23,44 ascribe the institution of reading from the Torah on Sabbaths and festivals to Moses himself. The book of Nehemiah, chapter 8, reports on public Torah readings executed by the scribe Ezra on the date coinciding with the Jewish New Year as well as on every day of the Feast of Tabernacles. The Mishnah of Megillah, 3,5, contains the earliest instructions extant regarding the actual pentateuchal lessons for the Pilgrimage Festivals, although the actual readings now in vogue are those indicated in the tractate of Megillah of the Babylonian Talmud, 31a, which gives also the selections from the books of the Prophets that are still read today.)

<u>Passover</u>	<u>Pentateuch</u>	<u>Concluding Portion</u>	<u>Prophets</u>
first day:	Exodus 12,21-51	Numbers 28,16-25	Joshua 5,24-1
second day:	Lev. 22,25-23,44	same	I Kings 23,1-9 and 21-25
seventh day:	Exodus 13,17-15,26	Numbers 28,19-25	a Samuel 22
eighth day:	Deut. 14,22-16,17 (on Sabbath) 15,19-16,17 (weekdays)	same	Isaiah 10,32-12,6
<u>Shabuot</u>	Exodus 19 and 20	Numbers 28,26-31	Ezekiel 1
first day	Exodus 19 and 20	Numbers 28,26-31	I Kings 8,2-2
second day	same	same	
<u>Shemini Atzeret</u> :	Deut. 14,22-16,17	Numbers 29,35-30,1	I Kings 8,54-66
<u>Simchat Torah</u> :	Deut. 33 and 34; and Genesis 1,1-2,3	same	Joshua 1

The reading from the Torah on the first day of Shabuot, the theme of which is the revelation on Mount Sinai, is introduced by an Aramaic poem Akdamut composed by Meir ben Isaac of Orleans, who lived in the 11th century. It is a glorification of God drawing on the ideology of the rabbinic Midrashim and is sung in a chant of its own. The Haphtarah or prophetic lesson of the second day of Shabuot is introduced by a hymn in Aramaic ascribed to the famous Tosafist Rabbenu Tam, the grandson of Rashi, who lived in the 12th century in northern France. Elaborate formulae were employed on the morning of Simchat Torah in inviting the persons who were to conclude and to recommence the reading of the Torah, called respectively Chatan Torah and Chatan Bereshit. The second of these emanates from a German Jewish liturgist of the 11th century.

The reading from the Hagiographa (Ketubin) on the Shalosh Regalim is of considerably later date than that of both the Pentateuch and the Prophets. It is mentioned for the first time in the tractate of Soferim, a legal compendium of the Gaonic period (about eighth century at the earliest). However of the Megillot read on the pilgrimage festivals only Canticles, which is nowadays read on the Sabbath of the intermediate days of Passover or on the seventh day of the holiday, if there is no intermediate Sabbath, and Ruth, which is read on the second day of Shabuot are listed. Ecclesiastes, which we read on the intermediate Sabbath of the Sukkot festival or on Shemini Atzeret, if it falls on the Sabbath, is not included, probably because the practice of reading it on Sukkot was at that time not yet in vogue.

There is one mode of cantillation for the three Megillot read on the pilgrimage festivals, which differs somewhat from the lamentoso style in which the book of Lamentations is chanted as well as the more robust manner of the reading of the book of Esther. The reading in the synagogue takes place invariably after the recitation of Hallel.

THE CONTRIBUTION OF THE MYSTICS

On all days except Saturday Yekum Purkan and Misheberach are omitted after the Scripture reading and Psalm 24 is recited in synagogues following the Ashkenazic rite, when the scrolls are returned to the ark, instead of Psalm 29. In the benedictions after the reading of the Haphtarah the usual substitutions pertinent to the festivals are made, similar to those of the Amidah, together with the necessary additions in the event that a holiday falls on Saturday.

Also recited immediately after the Scripture reading and before the return of the scrolls is the memorial service, called Yizkor after the opening word which is held in synagogues following the custom of Poland and Lithuania on the last days of Passover and Shabuot as well as Shemini Atzeret in addition to Yom Kippur. The practice arose in the Middle Ages after the first

Crusades, which gave responsible for the composition of prayers like Ab Harachamim and El mole rachamim.

(As for the prayers said while taking the scrolls from the ark the custom was introduced by the mystics of reciting on weekdays the Thirteen Attributes, that is Exodus 34.6-7. This has been followed since the middle of the 17th century by the supplication (Techinnah) beginning with the words Ribbon Haolam Nathan Hanover, the eye-witness and chronicler of the Chnielnitzky massacres of 1648 that decimated Polish Jewry.)

(Mysticism, that is the lore of intuitive (rather than rational) insights into divine truth, manifested itself very early in the annals of Judaism. The highly imaginative prophet Ezekiel was a bit of a mystic. It was the Jewish mystics of the Amoraic and post-Talmudic eras that were responsible for such formulations of the Kedushah of the Shema as Wehaofanim and Wehachayyot as well as for the elaborations of the third Berachah of the Amidah in the cantor's repetition. Berich shmeh, the Aramaic prayer recited before the open ark immediately before the scroll is taken out, is a quotation from the Bible of the Jewish mystics, the Zohar, which first made its appearance in the middle of the 13th century in Spain. Of still later Kabbalistic origin is the Yehi ratzon recited at the conclusion of the priestly blessing on the festivals while the Kohanim meditate before pronouncing the word Shalom. It dwells in its original form on the mystical implications of the 22 letters of the Hebrew alphabet.)

When the practice of the procession with the Torah scrolls (Hakafot) on Simchat Torah originated has not yet been determined. The simple language of the verses recited while the scrolls are carried around, arranged according to the letters of the alphabet points to their having been composed no later than the gaonic period. But if the special ritual for Simchat Torah in the presently still prevalent form among the Ashkenazim hailing from Poland and Lithuania beginning Atta horeita before the Hakafot proper, did not emanate from mystical circles, the liturgy of Hoshana Rabba, the seventh day of Sukkot, when the synagogue is circled by men bearing the festival bouquet seven times, has definitely been fixed by the Kabbalists. It is also they - particularly those of the school of Isaac Luria in 16th century Palestine who were the authors of the meditation before the recitation of Hallel on the Feast of Tabernacles, when the shaking of the Lulab (Naanuim) takes place, as well as that preceding and following the counting of the Omer beginning with the second night of Passover. It was these same mystics who instituted the practice of reading excerpts from all the portions of the Torah on the night of the first day of Shabuot as well as the eve of Hoshana Rabba (Tikkun).

THE INTERMEDIATE DAYS - CHOL HAMOED

The periods intermediate between the opening and closing days of the Passover and Sukkot festivals, called Chol Hamoed or the non-holy portion of the holiday, are of a semi-festive character, and their synagogue ritual differs from that of ordinary weekdays by including some of the features of the festival liturgy. The Tachanun is, of course, omitted on these days. Psalm 20, which is regularly recited on weekdays immediately after Ashrei following the Amidah, too is eliminated, Hallel is recited every morning after the Amidah of the morning service. Every morning, also, the Torah is read, the number of persons to be called on weekdays being four, and there is a Musaph service, the Amidah being that specified for the Pilgrimage Festivals. The phylacteries are worn during the morning service on weekdays but the Berachot Yaaleh weyabo is intercalated in every Amidah in Retzeh except that of Musaph on donning the Tefillin are not said. In these respects the practice on Chol Hamoed Pessach and Sukkot is the same. And now for the differences.

During the week of Passover psalm 100, Mizmor letodah, is not said before Yehi Chebod in the morning. 115.1-11 and 116.1-11 are omitted from Hallel. The phylacteries, which are removed by the other worshippers before Hallel, are taken off after Hallel by the cantor. Two scrolls of the Torah are taken out every day. The schedule of readings from the first is, according to the key given by the Babylonian Amora Abbayi in the fourth century:

- 1st day of Chol Hamoed - Exodus 13.1 - 16
- 2nd day - Exodus 22.24 - 23.19
- 3rd day, if it falls on the Sabbath - Exodus 33.12 - 34.26
if it falls on a weekday - Exodus 34.1 - 26
- 4th day - Numbers 9.1-15

These readings are divided on weekdays among three persons and on Saturday among seven. The fourth person on weekdays and the Maftir on Saturdays reads from the second scroll Numbers 28. 19- 25.

The counting of the Omer takes place every evening after the Amidah of the evening service, after Kiddush at the inauguration of the Sabbath but before Habdalah at the out going. The Haphtarah of the Sabbath of Chol Hamoed Pessach consists of Ezekiel 37.1-14.

The Ashkenazic rite has a Yotzer for the Sabbath of the intermediate days of Passover but no Kerobah. The Musaph is the same as that of the last days of the festival if any of them should fall on the Sabbath.

As for the intermediate days of Sukkot the whole of Hallel is recited on them without omission and the phylacteries worn on weekdays are taken off before Hallel. Only one scroll is taken out on weekdays. The schedule of readings is as follows:

- 1st day of Chol Hamoed - Numbers 29.17-25, which is divided up among the four persons called up in this manner 17-19, 20-22, 23-25, 17-22;
- 2nd day - Numbers 29.20-28, which is divided among the four persons called in the same manner as on the first day of Chol Hamoed;
- 3rd day - Numbers 29.23-31, again following this pattern;
- 4th day - Numbers 29.26-34, with the similar procedure;
- 5th day (Hoshana Rabba) - same as 4th day.

For the Sabbath of Chol Hamoed Sukkot there is only a Yotzer in the Ashkenazic rite. The reading from the Pentateuch on the Sabbath of the intermediate days of Sukkot,

when the scrolls are taken out, is the same as on the Sabbath of Chol Hamoed of Passover for the first seven persons called up who read from the first scroll. The Maftir reads out of the second scroll the verses appropriate to the day from numbers chapter 29. The Haphtarah consists of Ezekiel 38.18-39.16. The Berachot recited after the Haphtarah are the same as those of the festivals when they fall on Saturday.

In the Amidah of the Musaph the same procedure is followed as on Passover except that the references to the sacrifices vary. On the first day it is the verses outlining the sacrifices for the second and third days of the festival week that are recited, on the second day those of the third and fourth days, and so for the rest.

The four species are taken in hand and used in the recitation of Hallel on every day except the Sabbath, and Hoshanot are recited after the Amidah of the Musaph service according to a set formula, one scroll being taken out and the ark remaining open during the procession. The only exception is Saturday, when no procession takes place and the scroll is not taken out as the special Hoshanot for the Sabbath day are said.

There is a more elaborate service on Hoshana Rabba morning than on the other intermediate days of the Sukkot festival. The service begins as on the High Holidays with the hymns of Unification (Shir Hayichud) and of Glory (Shir Hakkovod), the cantor wearing the white robe that he does when he recites the prayer for Dew on the first day of Passover and the prayer for Rain on Shemini Atzeret. The psalms intercalated before Yehi Chebod on Saturdays and the festivals are recited although Nishmat is not said. The

service at the taking out of the scrolls is the same as that of the High Holidays. All scrolls are taken out from the ark and held in hand at the Bema while the seven processions take place in the synagogue with the festival bouquet amidst the recitation of Hoshanot. The scrolls are returned and the festival bouquets laid aside for the beating of the willows. This is followed, as on the festivals, by Em keilohenu. Psalm 27 is recited throughout the Sukkot festival week up to and including Shemini Atzeret at the conclusion of the Musaph and the evening services.

And now that we have dealt with the formal aspects of the liturgy of the pilgrimage festivals, noting the differences between it and the regular weekday and Sabbath ritual, let us turn to the contents, to the ideas stressed in those elements of the former that are peculiar to them.

The chief distinction between the weekly Sabbath and the other major festivals listed in the Torah lies in the fact that the first is connected by Scripture with nature, *with the creation of the world*. It is, therefore, regarded as a universal institution, suitable for all men, not for Israel alone. For every human being, as modern medicine has recognized, is in need of periodic relaxation and rest, in order to enable his body to recuperate from its exertions and regain its energy. The idea of a day of rest has indeed been adopted from Judaism by Christianity and other religions. That is why, even though Israel was the first people to keep the Sabbath - as is evident from the inclusion of the injunction to observe it among the Ten Commandments - and although the Sabbath has been designated in Veshomru as "everlasting sign between God and the children of Israel", its sanctification is due not to Israel, but to the Creator, who hallowed it when His work of creation was concluded, long before there was an Israel in the world. God Himself is mekaddesh hashabbos.

This does not apply to such festivals as Pessach, Shabuot and Sukkot. They have a direct connection with the individual experiences of the Jewish people. Had there been no Israel that was redeemed from Egyptian bondage, that received the Torah at Sinai and was forced to wander in the wilderness, there would have been no "season of liberation" (*Zeman Cherutenu*), no "anniversary of the giving of our Torah" (*Zeman Mattan Toratenu*), and no "period of our rejoicing" (*Zeman Simchatenu*). The institution of these holidays presupposes the existence of the nation on account of which they came into being. That is why their sanctification derived its force from the consecration of Israel and we say on them Mekaddesh Yisroel Vehazzemanim.

The intimate relationship between the pilgrimage festivals and Jewish history calls attention to a characteristic of the Jewish religion that marks it off from its two off springs. Neither Christianity nor Islam are bound up with any specific people or ethnic group. Their holy days commemorate events in the lives of their founders as individuals rather than historic occurrences of

a national character. Missionary activity, the desire to convert others to their belief is basic to the faith of Christians as well as Mohammedans. Quite different is the nature as well as Mohammedans. Quite different is the nature as well as the attitude of Judaism. Notwithstanding its universal outlook, its doctrine of the unity of the human race by virtue of its descent from a common ancestor and its insistence upon it that all human beings are subject to the general laws of morality, the "seven Noachide commandment" (sheba Mitzwoth benei Noach), Israel's Bible assigns to the Jewish people a special place in the world. It was to the descendants of Abraham, Isaac and Jacob that the Torah was first given and upon them only that the 613 commandments in their entirety are binding.

This point is emphasized at the beginning of the fourth Berakhah of the Amidah of the pilgrimage festivals, which are, as we have noted, in spite of their messages that have also a universal appeal, chiefly national in character. "Thou hast chosen us," so it opens, "from all peoples. Thou hast loved us and taken pleasure in us. And Thou hast exalted us above all tongues and sanctified us by Thy commandments, and drawn us near, oh our King, to Thy service, and Thy great and holy name hast Thou called upon us, and Thou hast given us in love the festival of .." This solemn declaration has been very much misunderstood by some of our moderns. Fearful of being charged with the same type of national conceit as that of which the Nazis were guilty and under the spell of the teaching of anthropology, which has demonstrated that there are no essential and intrinsic differences of endowment among the races of man, they have tried not only to dilute and soft-pedal, but to reject in its entirety the idea of Israel's election. However, in their eagerness to win the favor of the non-Jewish world, by sacrificing one of the fundamental concepts of traditional Judaism, they completely missed its true import and meaning. The fact is whenever the assertion is made of Israel's choice by the Master of Fate, that statement is immediately qualified by the indication of the purpose for which Israel was chosen. "God chose from all nations by giving us His Torah" (asher bochar bonu mikkol hoammim venosan lonu es toroso), or he singled us out by sanctifying us by his commandments, by giving us festivals like Pessach, Shabuot or Sukkot, which are peculiar to us alone. Even though our forefather Jacob received the blessing of "Be thou a master unto thy brethren- heweh gebir leacheka), political domination of the world was never the aspiration of his descendants. Spiritual eminence rather than material superiority was Israel's national ideal. The children of Israel were chosen to become the standard-bearers of God's Law. They earned the title of "God's peculiar treasure" by taking upon themselves those restrictions that mark a kingdom of priests and a holy nation." These are historic truths that none of our rivals, neither the adherents of Christianity nor those of Islam, that claim to have superseded Judaism, will deny.

Such traditions as this one are precious to us and should be zealously guarded against innovations that are so glibly introduced in our day without due and thorough consideration of the value of that which is being discarded. And no one is better equipped to perform this function of conservation than the cantor, whose role in the synagogue is not the recitation of translations into the vernacular but the chanting in the honored modes, with whatever variations their artistic skill may enable them to inject, of the original Hebrew text. It is the music, appropriate to each occasion, which is sung by the cantor that creates the festival atmosphere and gives to the liturgy of the various holidays its distinctive character and charm. A service consisting chiefly of responsive readings in English is flat. However well it may be understood by those who participate in it, it fails to touch their Jewish hearts. If it is love for tradition that is to be fostered, more opportunity must be given to the cantor to display his art in the musical rendition of the prayers, and less time taken out for boring announcements and lengthy explanations that protract the service without making it interesting and inspiring.

It is because I have been so anxious to preserve the traditional character of our festivals, at least in the synagogue, that I have insisted upon the retention not only of the fundamental prayers, but also of the most important piyutim, that is of the additions and accretions that may date from a later period but have so much Jewish content and native beauty and lend distinction to the holidays. We miss a great deal of the rich symbolism of Sukkot with its Naanuim when we eliminate the Maarabot and the Kerobot that dwell on the significance of the four species from the standpoint of the Midrash. Shabuot isn't what it used to be when one cuts out the Aramaic poem Akdomus, with its glorification of God, or the elaboration on the Decalogue that gave cantors an opportunity to show their virtuosity in the singing of Lo Sachrnod. And what becomes of the Musaph of the first day of Passover when it is stripped of Tal, the prayer for dew, or of the additional service of Shemini Atzereth without Geshem, the supplication for rain, both of which are chanted in a mode similar to that of the closing prayer of Yom Kippur?

Once these constituent parts of the traditional ritual are discarded, it is difficult to bring them back, and the mystical beauty the service once possessed, which no modern substitute will replace, is irrevocably lost.

If in the interest of time sacrifices have to be made, I would rather than drastically curtail the rich and colorful liturgy, find ways and means for making unnecessary the constant interruption of the prayers by the announcement of pages and limit the length of the sermon. A great deal can be said in twenty or twenty-five minutes when a speech is prepared carefully and written out completely, and indicators can be devised to guide the congregation in its use of the prayerbook. That would make it possible for the Jew of today to re-

capture some of the former glories of his traditional festivals and strengthen his link with our great and inspiring past.

2. MUSICAL AND HAZANIC REFERENCES IN THE TALMUD (only from Seder Zeroim and Moed) -

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(The purpose of this paper is to investigate our musical past. The material itself will speak to you. There are no personal comments accompanying a text of such revered stature.) If here and there a comparative study was undertaken, it was for the purpose of provoking discussion. Often the Talmudic text had to be abbreviated to bring forth only musical references. When this was done, I consulted rabbinical advisors. All references appear in the order in which they occur in the Talmudic text.

I. Seder Zeroim A) Berochos

(On page 3b there is a discussion of verse 62 in psalm 119.)

חצות לילה אקים להורות לך על משפטי צדקך

The question is asked:

ורור מ' הוה ידע פלגא דליליא אימתא ?

"How could David know the exact time of midnight, when our teacher Moses in Exodus 11,4 had to say:

3 חצות הלילה אני יוצא בתוך מצרים
דור סימנא הוה ליה

King David had a sign.

כבוד היה פלגא למעלה ממסתו של דוד ויכין שהגיע חצות
לילה בא דוד 3 פנות ונושבת בו ומנגן מאליו מיד היה
פיוזר ונזקק בתורת עד שעה עמוד השחר

(A harp was hanging over David's bed and as soon as midnight arrived, the northwind blew into its strings. The sounds awakened the king who immediately rose to occupy himself with Torah till dawn appeared.

In all probability this harp whose sound were produced by the flow of air was an Aeolian harp. As such it is also classified in Vol. I page 222 of the Encyclopedia Britannica where a picture of the harp and this Talmudic story are reproduced. We are told that a copy of such a harp can be seen at the Metropolitan Museum in New York. Elson's Music Dictionary explains Aeolian harp as follows: "An instrument, invented by Kircher about the middle of the seventeenth century. The tones are produced by the strings being so arranged that the air causes vibration among them when it passes through.)

Rashi comments: ונקביו לצד צפון

On page 6a we find Aba Binyomin saying:

אין תפלה של אדם נשמעת אלא בבית הכנסת

Man's prayer is heard by God only in the Synagogue.

שנאמר לשמוע אל הרנה ואל התפילה (I Kings VIII, 28)
במקום רנה שם תהא תפילה

Prayer should be recited where there is song,
Rashi explains:

במקום רנה. בבית הכנסת ששם אומרים העבור שירות
ותשבחות בנעימת קול ערב

In the Synagogue where songs and praises are
sung in a sweet voice by the congregation. Con-
nections between תפילה and קול ערב
are also emphasized in other works. We find in
ספר נגן-אורות-ים - בית יוסף referring
to the שבלי הלך from the פסקתא רבתי

כבר אמר ה' מהונן קר' ב' מחנך שאם היה קולן ערב והיית
עומד בבית הכנסת עמוד וכבר אמר ה' בקולך (נשיקטא יבד')

Honor the Lord with your wealth פהיונ read
with your abilities. When you are gifted
with a sweet voice and you are standing in the
Synagogue, stand there and honor the Lord בקולך
with your voice,

On page 6b we find:

כל חננה מסעורת חתן ואינו משמח
עובר בחמשה קולות שנאמר קול ששון וקול שמחה
קול חתן וקול כלה קול אמרים חתן אה' עבאית

Those who partake of a wedding meal without
pleasing the bridegroom violate the law of the
five voices. There may be a connection between
the number 5 and the five tones of the pentatonic
scale. I shall not go farther into the implications
of this thought. The number 5 again appears
later on page 10a when we are told that King
David lived in 5 worlds, for each composing a
psalm.)

The Talmud on page 7b seems to find a connec-
tion between the name "Ruth" and the musical
abilities of King David.

רuth מדי' רות? א"ל יוחנן שכתב רש"י ממה דור
שרידהו להקדיש ברוך הוא בשירות ותשבחות

Why the name Ruth? She was privileged to be
the ancestress of David who saturated God with
songs and praises. The name רות and the
root of שריהו who saturated, the verb
רזה or קיה abundance, are compared with
each other. On page 10a, a most unusual belief
is found namely that even unborn children sing
in their mother's womb. This same idea is
expressed again 40 pages on page 50a. The be-
lief is based upon a verse in psalm 103.

Rashi comments: a-Lll'a,\$ בדנ'נפשי אה
שדר בתוכן את שם קישו
וכל קב'ע'ש

The child in his mother's womb.

On page 50a Rabbi Meir used to say:

מנין שא' עוברין שבמע' אמן אמרו שירה על הים?

Whence do we learn that even unborn children
chanted a song by the Red Sea?

He based his question on verse 27 of psalm 68

שנאמר במ קהלות ברכו אלהים אתי ממקד ישראל

In Assemblies bless ye the Lord, ye that sprung
from the Fountain of Israel. I was startled that
this belief was repeated so often and thought that
our scientific advances could bring some light
into this mystery which we find here expressed
in religious terminology.

I am quoting part of a letter written to me by Dr.
Benjamin Bornstein, Boston, Mass.

"The belief of our sages of the Talmud who felt
that the unborn child sings may be due to a defin-
ite sound that they might have heard, if they
placed their ear to the pregnant woman's abdo-
men. If one listens with a stethoscope one hears
a softwhistling sound that is synchronous with
the maternal pulse." Dr. Bornstein continues to
give the medical background and concludes that
it was first described by a physician by the
name of Kegaradec.

A woman's voice was looked upon as a disturb-
ing influence at the time of prayer. On page 24
a-b we read:

אמר שמואל קל באשה ערוה של, • • קולך
ערב ופלאין נאורה (שיר השירים ב' י')

The expression קול may mean singing יג' - אמר
or speaking קול רבד See בית יוסף
-- אורח חיים -- עה סימן

On page 31a we find the story of a wedding of
Mar the son of Rabina. Present at the wedding
was Rabbi Hamnuna Zuti and he was gifted with
a fine voice, so the rabbis asked him to sing:
Some kind of responsive sing-
ing developed with a text quite serious for such
a happy occasion. Hamnuna Zuti sang: Woe that
we have to die ווי לן דמיתנן and when
the other rabbis asked him: "What should we
sing after you?" He said, "Where is the Torah
and where is the Mitzvah to protect us".

See also ל יעקב בן חביב
פירוש הכותב
This is the same Mar Ben Ravinah who at the
wedding of his own son broke a valuable glass.
Tossfot comments:

מכאן נהגו לשבר זכוכית בבשואין

There is a הלכה in 35 a ברכות and in
ערכין י"ג that the levites in the
sang only at the time of the קרבנות when
there was also ניסוך היין the pouring of
wine. The Talmud asks:
מניין שאין אומרים שירה אלא על היין Why is
song only sang over wine?

The answer is based on Judges 9 verse 13

והאמר להם הגבן ההדלות
את תרדשי המשפחה הלהים ואנשים. אם אנשים משפחה
אלהים במה משפחה נכבאן שאין אומרים שירה אלא על היין

But the vine said unto them: "Should I give up
my fresh wine, which rejoiceth God and men. If
it cheers men, how does it cheer God?" From
this we learn that a song of praise is sung only
over wine.

There are besides the SONG of MOSES lesser known hymns which originated during the Exodus period. One is mentioned in חקת (Numbers 21, 17)

In the Bible חצי ובה is the name of a place, in the Talmud the word becomes the name of two lepers who in the rear of the camp witnessed a great miracle. The Talmud gives the historical background to :

אז ישיר י שרבל אם השירה הזאת עלי בא ענו לה
Then did Israel sing this song. Come up, oh well; sing ye unto it |

Musical instruments play their part in dreams.
(57a) רב פפא דתלי שבלא נעשה ר'א ישיבה

Rav Popo carried a bell in his dream and became the head of an academy. Rashi translates שבלא with bell. Yastrow's Dictionary has in addition an Arabic translation meaning a DRUM.

(Page 57b brings a suggestion of Musical Therapy.)

שלשה משיבין דעתו של אדם קול ומראה רוח
של מיני זמר או קול ערב של אשה

Rashi comments on קול ---- Different melodies, or the sweet voice of a woman.)

In a discussion on page 62a, which at first glance has no connections to music, we find embedded an important musical reference. On this page we find several reasons why we should not use the right hand for unclean purposes.

The question is asked:

מפני מה אין מקנחין בימין אלה בשמאל
כי נחמין בי יצחק אמל מפני שגראה בה פעמי תורה

Why should only the left hand be used for unclean work?

Rav Nachman in the name of Rav Yitzchok says, because we show with the right hand our system of Cantillation in the Torah.

Rashi comments on טעמי תורה ----

נגינות טעמי מקרא
של תורה גביהם, כותבים

Whether it is punctuation in the scroll

-- or the raise of the voice

-- be it the ringing out of the voice

-- or the sweetness of Pashto, Dargo or Shofar-Mahpach

-- He followed with his hand every type of accent

ר'אית' הקוראים
הבאים במרחק ישראל

-- As I have seen it performed by the Readers who came from Israel

There are no musical reference in Peah, Demai, Kilayim, Sheviis, Terumos Maaseros, Maser Sheni, Challah and Orlah.

In BIKURIM Perek III, Mishnah 3 and 4 we find a vivid description of the procession which carried the first fruits to Jerusalem. This procession was accompanied by the playing of the flute.

החליל מכה לפניהם עד שמגיעין להר הבית

The flute was played before them till they reached the mount of the Temple. This flute had a penetrating sound and was heard from far distances. (See מ'ן, ה' • תמרוקין ושמע לומר חוק (ב'ט'ר'יה

II. SEDER MOED A. SHABBOS

Six Shofar blasts were blown on ערב שבת

We read on page 35b that the first signals were for the people to cease work

ראשונה להבטיל את העם The second, for public and private enterprises

שניה להבטיל עיר ותנויות

The third to kindle the lights

שלישית להדליק את הנר דבני ר' נתן
Rabbi Yehuda says that the third signal was to remove the Tefillin

ר' יהודה הנשיא אומר שלישיית לחליץ תפילין
Then came a pause, just as long as one needs to fry a small fish ושוטה כדי צליית דג קטן

or to attach bread to the oven.

After this pause came a final TEKIAH, TERUAH and again TEKIAH. Musical terms were confused with each other in earliest times as we find it today among those not too familiar with the terminology in the musical realm. So it is interesting to find a statement of Rav Chisдох:

מכי חרב בית המקדש חטפצרתא - שופרא
שופרא - חטפצרתא למאי נפיק מינה ל שופר של כ"ה'

Since the destruction of the Temple, a trumpet was called a Shofar and the Shofar a trumpet. What difference does this make? The difference is in relation to the Shofar of Rosh Hashonoh. Rashi explains it. If an Am Ho-oretz asks the question, with what instrument he should blow on Rosh Hashonoh, one would answer him a חפוצרות which means to him a Shofar.

(On page 55a we read that the prophet Ezekiel had a vision, which is found in Ezekiel IX, 2. Six men began the destruction of the Temple. The first place which was singled out for destruction was the place of MUSIC.

ה ת חילו ממקום שאומרים שירה לפני

Rashi comments: מן הלויים שאומרים שיר בכל נחשה
Where the Levites sang, accompanied by copper instruments.)

On the next page 56b we notice some kind of foreign influence in the musical organization of the royal court of King Salomon.

אמר ל' יהודה אמר שמואל בשנה ששנה נולדה את
בית פרעה תכניסה לו אלף מיני קמח ואלמלה לו כן עושין
לעבודה קרה פלוגת וכן עושין לעבודה קרה פלוגת
ולא פלוגת בה.

דמיון לביב בעשרה
מסמכות של שבת נאמר סוד חליל
בניצוח בנגון בשביל נחמתי
בשיר גאלי בתפלה
בהודאה בהלליה

One thousand instruments and probably special musical arrangements were used for the different deities of the daughter of Pharaoh when she married Salomon who did not interfere, yet we do not know whether he was influenced by it or not.

In a Mishnah on page 151a we are told that in cases of mourning sad melodies on reedpipes חלילין were played. We know this because the Mishnah discusses the problem if חלילין which were brought on Shabbos could be used after Shabbos.

B) ERUVIN

There is a law which we find on page 102b concerning musical mishaps or mechanical failures as the breaking of strings in the Temple on Shabbos. The question which is asked is: "Can a new string be inserted or has it to be tied with a knot. The Mishnah says you may tie it in the Temple but outside every type of repair is forbidden. In the Gemorah we find a discussion among the Tanoim. One says you may tie it with a permanent knot, the other wants a temporary slip-knot. The third one says, that a good sound is not produced one way or another and therefore one is permitted to loosen the wooden pegs.

The entire mechanism is explained by Rashi and he compares it with the harp using the old French word harpa.

C) PSOCHIM

It is forbidden for a common individual to have any benefit whether from קרבנות or from other possessions of הקדש. We find on page 26a, a law concerning מעילה (Modern Hebrew: תועלת German: Nutzen English: use) קול, the בית המקדש שיר, was not considered in this category and did not make the listener transgress the prohibition of מעילה.

On page 111b is one of those refreshing stories which lend color to research. A town clerk was attacked by demons. In his despair he went to a rabbi asking him to write an amulet for protection. The rabbi made a mistake when he wrote down the number of demons and the town-officer was attacked again. The evil spirits danced around a חנגא and as רשבים says דקא חלו ביה חנגא דאילן The Hinga was hanging from a tree. In some editions we find that in the Targum Onkelos the word חנין is used for כננין (Genesis 31, 27)

On page 117a we find that Rabbi Yoshua ben Levi is dividing a psalm into 10 classifications of which 3 are musical terms.

There we have also an explanation of the difference between לדוד מימור and מימור לזמר

Divine inspiration comes first and then the expression of song, beginning with

לדוד מימור - סומד ששרפה עליו שכינה ואמר כן
אמר שירה

Divine inspiration comes as a result of song.

מימור לדוד שאמר שירה ואמר כן
שרפה עליו שכינה

On page 118b-119a translation is presented to us of the word למנצח which usually is translated "To the chief musician".

The Talmud says that it derives from נצח to be victorious

למנו למי שנוצחין אותו וש מח
Sing to God whom you conquer and who is re-
joicing when you conquer Him.

בה וראה שלא כסדר הלכה מלת בשר ודם

Come and see how different are the ways of the Lord from those of man.

בשר ודם מנצחין אותו וענב
When man is conquered he feels despaired.

אבל הקבה נוצחין אותו ושמה
But when you are victorious over God, he re-
joices.

D) YOMA

On the eve of Yom Kippur the High Priest was carefully guarded against any unclean occurrences and he was kept awake through unaccompanied songs, which were sung by young priests.

לא היו מעסיין אותו לא בנגיל ולא בכנור
אלא בפה

Rashi explains בפה
היו משוררים לפניו

Page 20b brings to us an interesting study in music appreciation.

This is the proverb which is used to illustrate a rabbinic discussion.

אמי ליה אקוב לחרי תמר לגרדא לא מקבלה מינה

A flute may mean MUSIC to nobles and may mean nothing to weavers. Rashi comments on that as follows:

חליל שהוא חשוב
לפני בני חורין תמר נאה וערב, לגרדא לא קבלה
מינה. בא אל גרדים לשורר ולחליל, להם לא
הוכשר בעיניהם

A flute which is considered important before nobles and accepted as nice and sweet music is not accepted as such by weavers. If you come before them with Singing and Playing they will not regard it with much consideration.

We see from here that the same kind of music was not appreciated by all social classes alike.

We are not surprised to find on page 38a the name of a man who had developed his own method

of singing and as the Mishnah says he did not want to teach this method to others. In a BRAISOH י"ב this technique is described in the Gemoroh.

הוֹדָס בֶּן לֵוִי: תָּנִי: כְּשֶׁהָיָה נוֹתֵן קוֹל בְּנִימָה מְכֻסִּים גִּידָלוּ לְחוֹן פִּי וּמִנִּית אֲפֻעָיוּת הַנִּמְיָן עַד שֶׁהָיָה אֵמִין הַכֹּהֲנִים נִקְרָא בְּבֵית רֹאשׁ לְאֲמֹרֵיהֶם

(See Rashi) When he used to sing, he inserted his thumb into his mouth and with a finger behind the upper lip, where the groove divides it. When Hygros ben Levi produced his sounds, his fellow priests had to step backwards so great was the power of his voice.

E) SUKKOH

(The Talmud in great detail pictures to us the magnificent festival of the Simchat Bet Hashoevah. On page 50a in the Mishnah we have the laws concerning the use of the instruments during the festival. They could only be used during חול המועד. Then follows a discussion of the question: Which is the primary בֵּית הַמִּקְדָּשׁ שִׁירָה in the sung at the time of the קרבן צבור Is it VOCAL or בְּפֶה INSTRUMENTAL?

This discussion between vocal and instrumental music in regard to their primary or secondary functions touches on many different laws. The Talmud concludes that עֵיקַר שִׁירָה is בְּפֶה and decides with everyone agreeing for the superior function of the vocal service, as the essential feature of Temple Music.

On page 51a the waterdrawing ceremony unfolds before us with such beauty, with the participation of all instruments and the Levites singing from 15 steps on which they were standing.)

F) BETZAH

(In this Gemoroh there are prohibitions against the performance of certain acts on שַׁבָּת and יָמֵינוּ such as clapping the hands, to dance, etc. Why such laws? Because these actions of expressions of joy or to accompany a song may lead to more important actions as making or repairing an instrument which would constitute a חילול שַׁבָּת or חילול יָמֵינוּ. In the words of Rashi on page 36b גִּזְרָה שֶׁמֶה יִתְקַן >א

G) ROSH HASHONOH

In this Gemoroh are all the laws dealing with the Shofar as to the qualifications of time and place, qualifications of the Baal Tokea. Laws concerning the instrument itself.

H) TAANIT

The only musical reference of interest is a repetition of the discussion already solved in Gemoroh Sukkoh concerning the question: Vocal or instrumental priority.

I) SHEKOLIM

In a Tractate dealing mostly with money matters

as taxes for the upkeep of the Temple services there are found several musical references. In Perek V we find the names of those directing different departments. Ben Arza over the Cymbal which probably meant to take care of all the instruments of that type, and again we find the name of Hugros ben Levi who is mentioned here as the head of the department of song. In the Gemoroh, taken from Talmud Yerushalmi we can read again in Shekolim of his method of singing, mentioned before in Yomoh of Talmud Bavli.

(In the North-West of the Temple, there was erected a special GATE of SONG (Chapter VI) שַׁעַר הַשִּׁיר. Through this gate the musical instruments were carried.

דִּין שֶׁם הָיָה מְכֻסִּין כָּל שִׁיר

E) MEGILLOH

(At the beginning of this Tractate page 5b-6a a geographical term namely the name of Lake Kinereth is explained.

וְלָמָּה נִקְרָא שְׁמָא כִּינֶרֶת? דְּמַתְּנִי פִּירָא בְּלָא דְכִינֶרֶת

Because its fruits are sweet like the music of the harp.)

On page 16b we notice that all songs were written down in a set style and form of writing. The paragraph begins with the words:

כָּל דְּשִׁירָוּת כֻּלָּן נִכְתָּבוֹת This reference needs further study in regard to the interchangeability of the word שִׁיר meaning Song or Poem.

Faulty diction or vocal deficiency are given attention to on page 24b. In the first case Levites singing in a local or provincial form of a language, others standing with their voices harsh and discordant caused by colds. The paragraph begins with the words

אֵין מוֹדִירִין לַפְנֵי הַתִּיבָה

The final reference in Megillah on page 32a, concerns once more the reading of the Bible text in the melody of the Neginoth and there we have also mentioned the roots for the Lern-steiger used so frequently in our liturgy.

אָמַר לִשְׁפִי אֶמַר לִי יוֹחֵן כָּל הַקֹּדֶם בְּלֹא נִימָה וְשִׁנָּה בְּלֹא תַמְרֵת עָלֶיךָ הַכֹּתֵב אֵמַר וְאֵם חָנִי נִתְּנִי לְאֵם חוֹלִים לֹא סוֹבִים. [תִּסְפֹּת] שֶׁהָיוּ רִגְלֵיוֹ לְשִׁנָּה הַמִּשְׁנִיָּה בְּנִמְרָה לִפְיָ שְׁחִין שׁוֹנִים אֲחֵת עַל פֶּה, וְעַיִן כֵּן הָיוּ נִזְכָּרִים יוֹפֵר [דְּשִׁי] נִמְרָה-טַמְּרִי הַמִּקְרָא

L) MO-ED KATAN

The Gemoroh contains many poems and texts of professional lamenters סְנִינִין who came to the house of mourners and expressed their sorrow in a literary form as an elegy. Nowhere does it say that it was sung although the form would lend itself to a wailing melody and to the soft accompaniment of the wailing חֲלִילִין mentioned in Gemoroh Shabbos 151a.

M) HAGEEGAH

A fine example how Talmudic texts have influenced great literary minds is found on page 145.

The text in איכה ג' simply says:

הַרְשִׁים לְבָקָרִים נָקָה אֶמְנוּנָךְ

The Talmudic Text:

כל יומא ו'ומא נברא'ים מלאכי
השרת מנהר דינור וואמרי עיריה
ובל'.

In the hands of Longfellow this text becomes:

The Angels of Wind and of Fire

Chant only one Hymn and Expire. (Sandalphon)

On page 14b we find also mentioned that there was music at weddings played on many types of instruments before the bride and groom.

ב'מא מוס' חתן - מיני שחוק שמחתין לזניחן

The Angels assembled and listened to it.

והיו מלאכי השרת מתקבצין בעאן לשמוע

It may be significant that on the next pages 15b we hear of the widespread foreign influence of the music of ancient Greece. A scholar by the name of Elisha ben Avuyah transgressed against the prohibition of secular music after the destruction of the Temple.

תמר יוני לא נסק מפומיה

Greek songs did not cease from his mouth.
More about it can be found in Tractate Gittin 7a.

(I have collected the musical references of Seder Zeroim and Moed. They are not mere references but symbols of a great Hebrew culture they are the witnesses of its struggle for survival, they are the melody of an everlasting HYMN of FAITH.)

AFTERNOON SESSION

Rev. Irving Pinsky, Presiding
Beth El Synagogue, Waterbury, Conn.

3. THE SYNAGOGUE MUSIC OF SOLOMON DE ROSSI -

Dr. Hugo Weisgall
Faculty Chairman
The Cantors Institute

It is indeed regrettable that the average musician who wishes to acquaint himself with the synagogue compositions of Salamone Rossi must rely entirely on the single modern edition of his work edited and published in 1877 by Samuel Naumbourg in Paris. While the Jewish world must forever be grateful to Naumbourg for having resuscitated this all but forgotten Jewish composer, it is unfortunate that Naumbourg's share of the project was not carried out more accurately. Even the most cursory examination of Naumbourg's edition when compared with the original printed parts, reveals a series of errors both of omission and commission which makes the entire work suspect.¹ More unfortunate and perhaps less comprehensible is the fact that no Jewish musical scholar in the past seventy-five years has seen fit to reprint Naumbourg's original volume, let alone revise it. Incidentally,

this book has now become a bibliographical rarity and is practically unobtainable.

This state of affairs with regard to Rossi is doubly significant. It is symptomatic of the state of Jewish musical scholarship that so important a Jewish composer of Jewish works can be thus long neglected; secondly perhaps, more accurately, it is symptomatic of history's peculiar neglect of Rossi as a composer, not only of Jewish music but in the field of general music as well.

It is not my task here to consider the first of these problems, though I might mention that a graduate student of the Cantors Institute has begun to assemble the necessary materials pertaining to a new edition of Rossi. The second problem -- Rossi's neglect in the general field and more particularly his neglect as a Jewish composer does concern us. To some extent this must be considered before we proceed to a discussion of his liturgical works.

The historian in pursuit of secondary source material dealing with relatively obscure subject matter, frequently experiences a strange sensation when suddenly, in the middle of his quest, everything becomes familiar. After a moment he realizes that what is happening is that all his authors are quoting from a single common source. Thus, facts and ideas and as frequently, errors and misconceptions, are repeated by succeeding generations of writers or actually handed down from one to the next. Such is the case with Rossi. Ever since the appearance in 1893 of Edward Birnbaum's tiny monograph *Judische Musiker am Hofe von Mantua von 1542-1628*,² writer after writer has quoted from these few pages and one gains the impression that not many have ever troubled themselves to examine Rossi's music in order to evaluate it, and that none has done any further work to supplement the scanty biographical facts given by Birnbaum. Therefore, we are more than grateful to the late Alfred Einstein, who in a brief article written shortly before his death does evaluate at least one phase of Rossi's creative activity -- that of a madrigal composer, and on the biographical side suggests several new ideas which may very well prove fruitful for a future biographer.³

What then is Rossi's historical position? Where does he stand, what does he represent, what are his contributions, and has his neglect as a composer been justified?

Most musicologists will readily agree that Rossi is one of the key figures in the history of early instrumental music. His purely instrumental compositions the *Sinfonie e Gagliarde* (1607) are among the earliest examples of instrumental music, and it is also becoming evident that Rossi established the trio sonata, "the classic medium of baroque chamber music."⁴ Up to now these facts have been generally accepted and piously repeated by scores of historians. The musical evidence, however, has

to a large extent been unavailable. The few works published by Riemann⁵ have scarcely been enough to present an adequate picture of the man. We eagerly anticipate Fritz Rikko's forthcoming study of Rossi's instrumental music based on a thorough survey of Rossi's complete works which will once and for all show us what Rossi really produced in this area. As a vocal composer Einstein definitely repudiates the frequently repeated opinion that Rossi was nothing more than a hangover from the sixteenth century -- &on the contrary, he is one of the first and earliest monodists, and he is much more determined and progressive than, for instance, Luzzasto Luzzaschi in his solos".....⁶ Harmonically Rossi is not a great adventurer, especially when compared with his contemporary Monteverdi. But doubtlessly as an innovator of new musical styles both vocal and instrumental, Rossi doubtlessly is one of the most important names in the early seventeenth century.

Why then has he been neglected? There are two reasons which immediately come to mind. The first is that early baroque music as a whole has been generally misunderstood and underestimated. Only in recent years, with the swing away from nineteenth century romanticism, have we begun to appreciate the boldness of the earliest baroque composers. The second reason, more particularly related to Rossi, is the fact that as a pioneer who does straddle both the sixteenth and seventeenth centuries, he is in a peculiar position. Instrumental music was undoubtedly more highly developed by such later masters as Vitali and Corelli, while by the same token the harmonic boldness of Monteverdi and the great vitality of Luca Marenzio in their vocal works to some degree overshadow Rossi's tasteful and perfectly natural vocal style.


However, when we stop to consider how very few Jewish composers of the first rank have devoted themselves to things Jewish, Rossi's neglect by the Jewish world becomes less easily justified than his general neglect, though perhaps the reasons are as readily understandable. One important factor in the situation was already noted by Birnbaum in 1893; today, sixty years later, the conditions remain basically the same -- namely, that Jewish congregations and Jewish choirs are not ready for this music. Congregants are not receptive and choirs, in many instances, are not equipped to produce it. The more serious of these problems is the apathy of the general Jewish public which, unfortunately, is shared to a large degree by our professional musicians. This apathy is based primarily on the feeling that Rossi's music is not really Jewish at all and therefore does not belong in the synagogue.


It is on this issue of Jewishness that I propose to tackle Rossi's synagogue music. I will not here attempt to define Jewish music -- a basic question which has never been answered to anyone's satisfaction. Yet in the instance of Salamone Rossi, a 17th century composer, as well as in the cases of such 20th century com-


posers as Darius Milhaud and Ernest Bloch, I am willing so to broaden whatever my definition may be of proper Jewish music, that the works of these composers will come within that category. This extension of definition, however, arbitrary it may appear, is posited both on a valid philosophical and aesthetic assumption, as well as on a most practical consideration. The philosophical basis is that of functionalism -- the arguments for which have recently been excellently expounded by Dr. Stephen S. Kayser, the distinguished curator of the Jewish Museum.⁷ Though his arguments deal solely with the visual arts, there is nothing that prevents the same reasoning being applied to music. Briefly, Dr. Kayser considers the goal of a work of art, its particular function and peculiar purpose as the determining factor in defining a work of art as Jewish or not. No doubt, questions of style must be considered in such a process. Since, however, there are many acceptable styles of Jewish music, the stylistic factor of a musical work alone is not sufficiently decisive to determine its being Jewish or not. To illustrate; can we deny that the B Minor Mass of J. S. Bach is a Roman-Catholic work of art? This, despite the fact that Bach personally was a devout Lutheran and that Gregorian Chant -- the principal accepted Roman-catholic style -- is employed in only a few spots. Further; is it fair to exclude the Prague Altneu-Schul from the category of Jewish art because the Gothic arch and other Gothic decorative stylistic devices are employed in the architecture of the building? The same arguments when translated into musical terms are pertinent in the case of Rossi, only that in this instance, the theoretical considerations are bolstered by practical necessity. Jewish liturgical music can ill afford to cast aside or further neglect Salamone Rossi. The cause of good Jewish music sorely needs a figure like his if only to give us standards of taste and achievement. The example of a leading composer of his time, the chief luminary of an Italian ducal court in a generally brilliant epoch, who proudly adds the epithet "Ebreo" to his name, and modestly turns to his people offering them the choicest fruits of his spiritual creations, is one which other, perhaps lesser composers, might well emulate.

With these things in mind, let us turn to Rossi's music and examine it for our specific purpose as part of the Jewish synagogue service. Let me again stress the point that any final evaluation of Rossi's work, especially judgments concerning individual compositions, will have to await a new edition of his music. An edition in which the editor will not superimpose his own standards or idiosyncracies on a thoroughly competent work of art, but will be satisfied to present the music as it stands.

For the purposes of this paper I wish to limit myself to the discussion of a certain few specific compositions which I consider typical of Rossi's work, and for which, I believe, a place can be found in our services.

Canto. 
E - k MÔ'a - de A - do - Moj

Solo 
E - k MÔ'a - de A - do - Moj

Tenor 
E - k MÔ'a - de A - do - Moj

Handwritten musical score for Soprano (Sop.), Alto (Alt.), and Baritone (Bar.) parts. The music is in 4/4 time and G major. The lyrics are "Ba richu Ba richu".

Ba-ruch a-do nai ha me bo - rach

Ba-ruch a-do nai ha me bo - rach

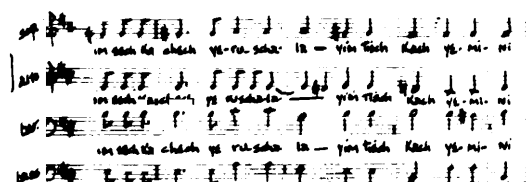
Ba-ruch a-do nai ha me bo - rach

There are only 3 other three part synagogue compositions in the Naumbourg volume, though Birnbaum indicates that the four-voiced Psalm 67 may also be performed in only three parts. The three part setting of the Kaddish is particularly noteworthy. Structurally, it is interesting because of the alternating duple and triple rhythms as well as the large sectional division into which it falls giving one the impression of an A B A form. The strongly monodic features of this work must also be observed and may be taken as an indication that this is a fairly late work of Rossi's. In general, with regard to the striking chordal character of so much of Rossi's synagogue music, Idlesohn assumes to be a deliberate attempt on the part of Rossi to make this music simpler⁹ that his secular compositions. I feel that Idlesohn's assumption is not correct. Rather I am inclined to believe that since these works were not issued until 1623, that is in the last few years of Rossi's life, they represent Rossi's later and more homophonic, new style rather than an attempt at simplification. The theory of simplification is further negated by the fact that Rossi did not print the unvocalized Hebrew words syllabically and directly under the notes where they were to be sung, he simply printed whole words, and left their division up to the performers, thereby placing a heavy burden of responsibility both on the singer's innate musicality as well as his knowledge of Hebrew.¹⁰

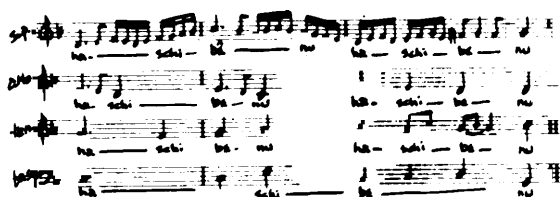
Passing to the four part composition our attention is first centered on the beautiful "Part-Song" to which Naumbourg has adapted the words of the Adon Olam. Since the original piece was a setting of the Kadish I am loath to discuss this piece in its present form, save to note that even as it stands, it is a beautiful hymn and most appropriate for congregational singing, how much more majestic and elevating than scores of other tunes in our services. The beautiful melodic line is worth reproducing.

The re-a-rah ba-dah - The tel a-sal me yeh shemaym ra
 ve-a-deh es kela let ha-telal le-had-do yin loch no-ro.
 v'ha ha-yah es ha-no-ve-sh es ha-yigdal ya - v'la-a rah.

Of the 5 remaining four part compositions, two can be ranked with the very best in the whole collection. The first is a setting of 4 verses from Psalm 80. This three part motet, (for that is what the piece is) more than any other of the liturgical compositions, demonstrates how deeply rooted Rossi was in the finest traditions of 16th century counterpoint. The astonishing simplicity of the individual parts and the resultant purity of sound enable one to place this and the following work along side the greatest inspirations of Palestrina, or perhaps more aptly Vittoria. Despite the basic 16th century flavor of this work it is significant to observe this bit of coloratura in the uppermost voice placed over a static chordal harmony -- a portent of what to become more and more common as the century progressed.

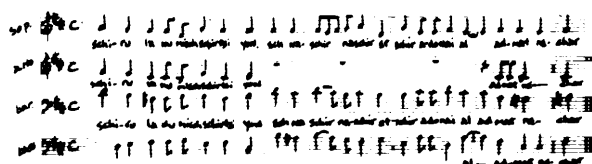
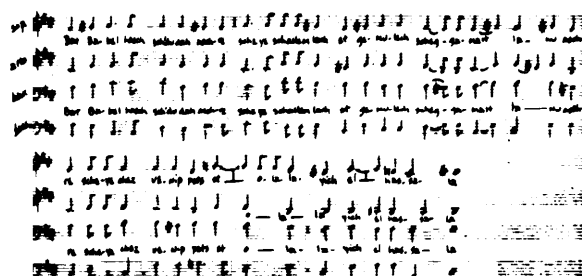


Equally fine is the almost barbaric strength of the curse against Edom and Babylon, and the feeling of spent relaxation at the end.

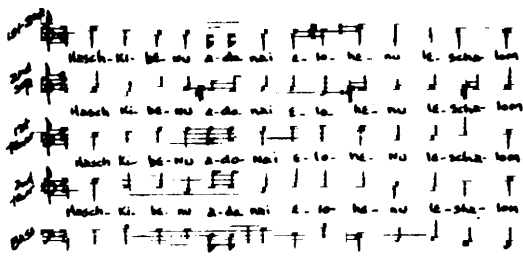


The 137th Psalm which follows is perhaps the most Jewish piece in the collection. I cannot think of any setting of these words that can match Rossi's setting for poignancy, simplicity and pathos. In very few of his compositions does Rossi so carefully follow the inflections of meaning inherent in the words. Rossi here indulges in tone painting worthy of the greatest dramatic masters of his century. Note particularly how beautifully Rossi distinguishes the voice of captive Israel from the voice of the arrogant master; note further the elevated tone of the vow --

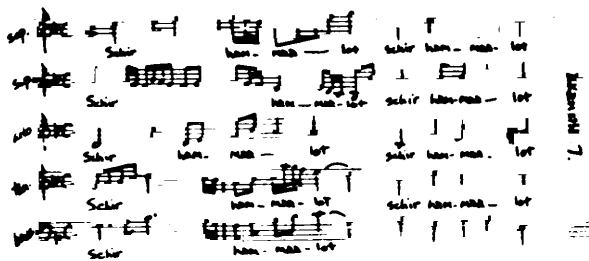
#If I forget thee, O Jerusalem
Let my right hand forget her cunning".



Of the 6 five part compositions I should like to draw attention to two items. The first is an exquisite setting of the Hashkivenu, which unfortunately does not textually fit into the Ashkenazic service. Please observe the tender almost lullaby character of the opening phrase.

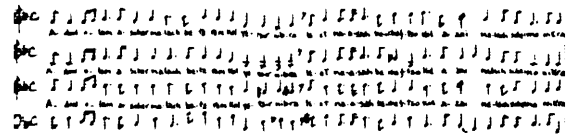


The second item is a stylistic device employed by Rossi at the beginning of his setting of Psalm 126. This device is frequently found in 16th and 17th century liturgical music -- the elaborate musical structure with which psalm headings and other similar words are endowed. We are reminded simultaneously of Orlanda di Lasso's Penitential Psalms and the Couperin Tenebrae -- both composers let their musical imaginations roam at will on what must have been nonsense syllables to their audiences, such as the elaborate settings of the letter of the Hebrew alphabet with which the different verses of each section of Echa begin. Notice this same mannerism in the elaborate beginning of Rossi's Psalm 126.

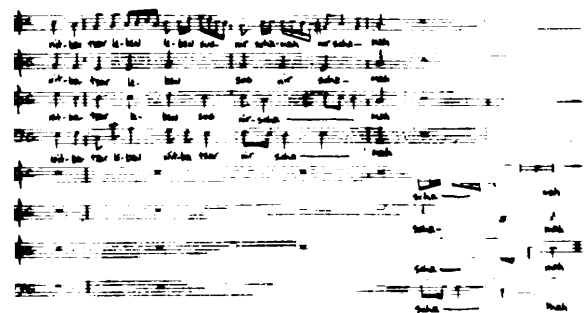


The 13 remaining numbers in the Naumbourg volume comprises the more elaborately conceived and scored compositions in six, seven and eight parts. These are not the ordinary fare for a weekly Sabbath service. Actually their technical difficulty poses quite a problem, especially the extremely high tessitura of certain tenor and soprano parts. Notwithstanding technical problems, there are a certain number of these works which deserve to be produced and heard on special occasions. The easiest of these are settings of three of our best-known hymns, the En Kelohenu, Adon Olam and Aigdal. certain naive, wholesome congregational flavor pervades each of these pieces, almost as if Rossi were secretly hoping that the worshippers might conceivably chime in on certain phrases. In each of these pieces the counterpoint is kept to a minimum, and the writing is forthright, chordal and definitely on the tuneful side. The following

few bars from the Adon Olam adequately illustrate my point.

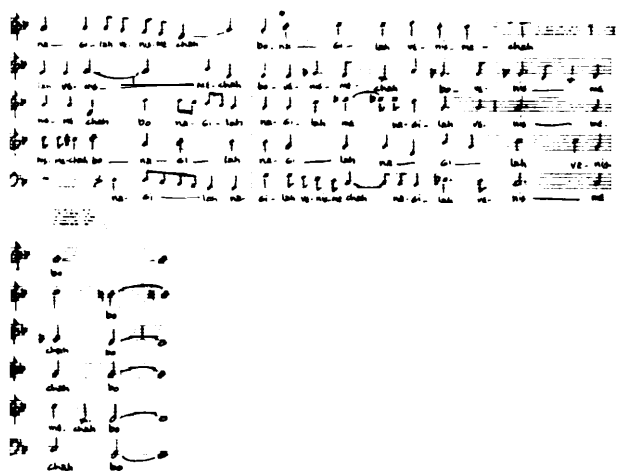


There are just three more pieces I want to mention. The first is a epithalamium, a wedding piece, an elaborate "echo" composition for double chorus. It seems almost certain that Rossi was well acquainted with Lasso's famous eight part echo madrigal because of the similarity between the two works. Rossi's piece is elaborately constructed, the part writing now chordal and again quite florid and melismatic. Throughout the major part of this piece, the second chorus serves solely as an echo chorus, repeating the final word or two of a phrase. As for instance:



Only in two spots near the end do all eight parts join in triumphant, jubilant phrases, which however at the very end, are permitted to come to a quiet close.

The second of these elaborate pieces is a six voice setting of Odecha from the 118th Psalm. Rossi composed two separate settings based on this psalm, the other begins with the phrase Boruch Habo and goes to the end. There are no other Hallel settings. I bring the Odecha to your attention because of the eminently choral character of this work. Structurally, it is an elaborate motet in which the various sections flow imperceptibly one into another. I am tempted to consider this monothematic, though I admit the possibilities of other interpretations of the musical material. I find Rossi's setting of the words "nagilah venismecha bo" particularly intriguing. The descending scale passages which rapidly follow each other in the manner of a stretto provide a masterful characterization of the spirit of the words.



The most brilliant, impressive and at the same time most difficult composition of all the Rossi works is the setting of the 92nd Psalm. There is no piece of secular music by Rossi that can compare to this in difficulty. In brilliance of sound I can compare this work only to the most extroverted passages in Handel or perhaps even Mozart. The positive self-assertive character of the work is striking even on the printed page. In actual performance the effect of the ever rising tenor and soprano passages is breathtaking. The work requires two strong full choruses endowed with sopranos and tenors capable of sustaining high A's seemingly ad infinitum. And yet there is a pronounced liturgical atmosphere about this piece in contrast to the secular bombastic character of so much of our brilliant synagogue music, as for instance Seu Shearim by Naumbourg or the Lewandowsky 150th Psalm. Rossi is most careful in handling the double chorus -- there is never too much sound; both choruses are used individually to the fullest extent, yet when they are joined at climactic passages the effect becomes even more powerful. It is a pity such brilliant functional Jewish music should be buried on the shelves when it could do so much good were it heard.

In general music Rossi's significance is gradually emerging, though unquestionably he must forever remain purely a historical figure. There, he has had both antecedents and progeny. In Jewish music he stands a lonely figure. There are no spiritual descendants. Would it not perhaps be fitting here to revive his name and rekindle his memory?

NOTES

1. The Naumbourg edition of Rossi is divided into two parts:
 - (1) the synagogue compositions edited by Naumbourg
 - (2) a selection of 22 five part madrigals (from Rossi's collection of 1600 and 1613) plus a three part vocal and instrumental "balletto" edited by Vincent d'Indy. According to authentic lists there are 33 synagogue compositions by Rossi of which Naumbourg reprints only 30, without explaining the absence of the remaining three pieces. Naumbourg also frequently changes Rossi's word settings, either arranging them more accurately from the linguistic point of view, or providing Rossi's compositions with texts Naumbourg considers more appropriate or useful than the original. Finally, there are numerous instances where Naumbourg has modified Rossi's voice leading and harmony to coincide with accepted 19th century taste and &practicability".
2. Appeared first in the Kalendar fur Israeliten fur das Jahr 5684.
3. Einstein, Alfred -- Salamone Rossi As Composer of Madrigals, in the Hebrew Union cdl-

lege Annual, Vol. XXIII, Part II, Cincinnati, Ohio, 1950-51, pp. 383- 396.

4. Bukofzer, Manfred F. -- Music in the Baroque Era, New York, 1947, p. 53.
5. Old Chamber Music published by Augener.
6. Einstein -- p. 393.
7. Kayser, Stephen S. -- Defining Jewish Art in Mordecai M. Kaplan Jubilee Volume . . . English section, New York 1953, pp. 457-467.
8. Idelsohn, A. Z. -- Jewish Music . . . New York, 1929, p. 199.
9. Ibid. p. 199
10. See illustrations in Birnbaum Appendix I or in Idelsohn, p. 200.

4. THE LIFE AND WORKS OF EDWARD BIRNBAUM -

Rev. Magnus Davidsohn
London, England

(Read by Rev. George Wagner, Congregation
Beth Yeshurun, Houston, Texas)

My Dear Colleagues,

When I talked to you last year, unfortunately from far away, about Louis Lewandowski and his epoch, it was in a more objective form since I was still quite young when Lewandowski had already passed away. Today I would like to talk to you about a man who, although he was considerably older than I, honored me by calling me his friend. I am happy to talk to you and I feel as though I were in your midst. This may be one of my last extensive discourses, for even though I thank God every day for leaving me in full possession of my mental, spiritual and physical strength, and granting me the blessing to serve Him for 53 years with the same intensity of voice, I have to realize that I am in my 76th year and subject to the law of nature. Therefore, I am happy that this discourse will center about one of the greatest and most significant cantors of the last 100 years. He was gifted with a wonderful high baritone, but he never paraded the brilliancy of his voice. To set forth the characteristic of his personality in one sentence; Eduard Birnbaum was in every meaning one of the most aristocratic human beings I have ever met in my long life.

However, I do not want only to speak about Eduard Birnbaum as a personality, but about Eduard Birnbaum the scientist, the scholar and explorer, who had combined in him all the qualities to become the founder of a science which, until the beginning of the 1800's, scarcely existed. There was a logical reason for our not having a cantoral science history in the broader meaning until then. We simply did not have the personalities able to delve into the sources and explore

them as extensively as Birnbaum did. That accomplishment demanded the following qualities:

- a) A deep knowledge of the entire Hebrew literature.
- b) A complete mastery of universal liturgical music history.
- c) Musicality and a practical knowledge of the science and teaching of musical instruments.

Let us examine to what extent Birnbaum met these demands.

At the time Birnbaum started his work, a small beginning had already been made in the science of our profession. Two excellent cantors were concerning themselves with it: Naumbourg of Paris in his work "Zemiroth Yisrael" and Abraham Baer in his well known fundamental work "Baal Tefilloh." In addition, we have to mention Moritz Deutsch of Breslau, de Sola, Aguilar ("Introduction to Portugese Music"), and Consola, whose excellent Italian essays created great attention; and above all, Josef Singer's brochure "The Traditional Scales of Synagogical Music " (Steigertheorie). However, all these historical studies had either appeared in short brochure form, or had served as pre-faces to musical works. In my opinion, the two most important essays are those of Baer and Naumbourg. Birnbaum often told me that those studies had inspired him in his scientific explorations. We must not conceal that Josef Singer's brochure (Singer was the successor of Sulzer) was quite often attacked. Deutsch as well as Birnbaum (under a pseudonym) criticized it quite-sharply in the trade paper "The Jewish Cantor", published at that time by Blaustein in Bromberg. Birnbaum spoke constantly of a Nigun, or of Nussach as a characteristic melody, but never of a "Steiger". We will return to this point later on. Unquestionably, we must regard Baer as a highly intelligent and educated man who, with his work "The Baal Tefilloh" wanted to direct the paths which young cantors should follow in the tradition of the communities they served. As a teacher of hundreds of cantorial aspirants, I have repeatedly recommended this informative book. The "Baal Tefilloh" is undoubtedly instructive, even though many of its theories could be refuted. As a rich, research source, no one has been able to exhaust the subject matter so completely as Birnbaum, who has written out of the wealth of his stupendous knowledge. He remains the greatest historian and researcher of his time. He founded this science and it is greatly to be desired that researchers who possess the three aforementioned qualities will continue his work. But how to continue? Here I come to the great tragedy of Birnbaum's work. You will see from his biography how thorough his learning was, and how he had the best tutors for every subject he desired to master. Yet, we must also critically probe the works of the great man. You will receive from me an objective picture, objective because a great part of his work was done during my time, even though he was 22 years older than I. This

enables me to evaluate his personality dispassionately.

I would like first to tell you something of the youth of Birnbaum. I have before me his background, written by him in the year 1892, when, for the only time, he applied for a position away from Koenigsberg, from whence he hoped to increase his sphere of activity in his scientific studies. The position was as successor to Moritz Deutsch in Breslau, whose greatness I mentioned before. You will learn of his important connection to Breslau. Let me quote a few observations from his early autobiography.

"I was born in Krakow in the year 1855 as the son of a very respected family. My dear father, Isaak Mandel Birnbaum, stemmed from an old Krakow family and was a highly respected, learned man.

As a young boy, I was sent to a Yeshiva, a Talmud School in Szobotisah (at that time part of Hungary). Since they believed they had discovered in me musical talent and a beautiful voice, I was taken from there to Vienna where I attended a Jewish elementary school (Talmud Torah), and on the side was useful as a choir boy.

Then my parents called me home. I attended the Beth hamidrash of my dear grandfather, Rabbi Joshua Dresner. I was given private instruction in general science by a student. Known as a talented boy, I often had to officiate as a little cantor in small private synagogues and the Beth hamidrash on special Sabbaths, Chanukah, etc. According to their customs and habits, that was perfectly permissible.

My "talent" for the profession of cantor was brought to the attention of the Krakow Cantor, Fischer, a pupil of the deceased High Cantor Deutsch. At his instigation, my father sent me to Deutsch in Breslau, in the hope that I might be admitted to his "Cantor School"; at that time (1869) already well known. At that time, Deutsch, however, considered me much too young, my voice being in a state of change. He granted me an allowance from the funds of the cantor school and recommended that I continue to study music and general science industriously until my voice matured.

I had excellent recommendations to Professor Graetz, and this scholar cared for my further education. With the assistance of Meyer Lewy, he entrusted several theological students with my instruction; and to help me materially as well, gave me the job of teaching Hebrew to his children. I received voice lessons from Cantor H. Berthold of the Matthias Church, who at the same time was music teacher at the Rabbinical Seminar. I studied piano and theory with Carl Busse. In the meantime, a youthful, fresh baritone voice made its appearance, and at 16, I officiated as assistant cantor during the high holidays. When the vacancy of a position as cantor in the Seminary occurred, I was entrusted

with that job through the recommendation of Professor Graetz, and received the wages of 6 thalers monthly. As a side line, for a small salary, I officiated at the first morning service on Sabbaths and holidays in the Muhlhof Synagogue in Hashkomoh, so that I had "double" practice. Aside from that I conducted the singing lessons and the youth services at the Jewish Orphanage.

Even though I wasn't directly his pupil, Deutsch, until his death, remained a faithful and advising friend.

When, in late summer of the year 1871, the Director, Dr. Frankel, celebrated his 70th birthday, I was called to take over the functions of cantor in the Seminary Synagogue, and at the celebration dinner. At these festivities, many Rabbis from all Provinces of the Country were present, who were extremely impressed by the performances of the not yet 17 year old man; so that, after the dinner was over, I was highly complimented by several Rabbis and promised positions in their communities.*

Birnbaum now describes his position as second cantor and teacher of the Congregation in Magdeburg. He started there on April 1, 1872, the day of his 17th birthday. He continues:

"In Magdeburg, I continued my studies in music theory and voice under the supervision of the Cathedral organist, Professor A. G. Hitter. I studied piano with G. A. Brandt.

At the end of November, 1874, I commenced my position as the First Cantor in Beuthen.

Thanks to the generosity of my congregations' of Magdeburg and Beuthen, I was able to afford a two month's breathing spell before the commencement of my new position. I went to Vienna and studied with Sulzer in order to cultivate a finer "recitative". At the same time I enjoyed skillful voice lessons with Professor Friedrich Schmidt.

In May, 1879, I started in the position of First Cantor at Koenigsberg. I had been warmly recommended for that position by Professor Graetz and Deutsch. I had reason to feel proud over the fact that I had won out over more than 60 applicants of excellent reputation, and 4 candidates who were selected with me for the final choice.

During that year, I was called to Vienna upon the recommendation of Dr. Guedemann. At that time, my congregation in Koenigsberg offered me a lifetime contract at a 5000 Mark salary if I would reject the tryout, and thereby give up every prospect for the Vienna position and successorship of Sulzer. I preferred security to the insecure.

With the new contract, I also took over a teaching position in the religious school. As a commentary, and also a bit to my credit, I would like to mention that I have been twice called*

Berlin, without my having sought it. The conditions in Berlin were such, that I preferred to stay in Koenigsberg as an independent cantor, whereas in Berlin, I would have been subordinated to the choir director (Lewandowski).

It will be 13 years on May 1st that I have been officiating in Koenigsberg.

Koenigsberg, April 28th 1892. Eduard Birnbaum.

That, in broad outline, is the biography of Birnbaum. I, intentionally, gave it to you almost word for word in order to preserve it. Let me now tell you of the richness of this life in work, artistic activity, research and personal relationship to great men of his time. He was a mixture of artist, scholar and cantor. He achieved greatness in varied fields, and I am happy to be able to draw his portrait for you, thereby adding to his immortality among those who will appreciate him, particularly the world of cantors. It struck me as rather tragic that Idelsohn, who was called to Cincinnati as the administrator of Birnbaum's estate and great inheritance, bore a certain animosity towards Birnbaum. I became aware of that during the course of several discussions I had with Idelsohn about Birnbaum. The simple reason for that negative feeling was that Birnbaum did not value Idelsohn and his studies too highly. When Idelsohn was in Koenigsberg, it became immediately clear to Birnbaum that the penetrating thoroughness in research work demanded and maintained by him was lacking in Idelsohn. Therefore, their relationship remained rather cool. Later on, Idelsohn did not exactly speak favorably of the Koenigsberg services. He also uttered to me that Birnbaum's heritage, insofar as his personal studies were concerned, had only very little importance. I must regretfully state that because of the complete subjective viewpoint of Idelsohn towards Birnbaum, my own relationship to Idelsohn became, let me say, less than very loose.

The charm of Birnbaum's personality made him extremely beloved. He remained unforgettable in the three communities of Magdeburg, Beuthen and Koenigsberg. It is understandable that Koenigsberg became the town in which he developed his great field of endeavor, and also brought it to a certain consummation. He sought the acquaintance and friendship of great musicians and scholars who worked there. He succeeded therein completely, and had a valuable exchange of thoughts with those great masters within his endeavors of music exploration. This contributed a very thorough scientific basis to his work.

And now we come to the scientific work of Birnbaum in its furtherance of synagogical music, and particularly in the wide cantorial field. I described Birnbaum in the beginning, rightly, as a founder. Birnbaum desired nothing other than to serve research. His accomplishments as a composer will be reserved for further evaluation. It is extremely difficult to discuss

the scientific life's work of Birnbaum, because in a sense his work was not developed systematically. He explored, he searched and authenticated for decades. I consider it tragic that he never compiled his great knowledge and efforts into one extensive research volume, since he possessed those keys which could swing wide those portals of our science. He possessed the fundamental knowledge born of the varied explorations into Hebraic literature, Christian liturgical music and folk music, which so often is woven into the melodies of Synagogical music. In a certain sense, he went through the same experience with his science as Sulzer with his compositions. He often spoke in his scientific lectures of those Koenigsberg scholars, to whom he had a very close relationship. He often mentions the Koenigsberg organist and composer, Constanz Bernicker and Professor Robert Schwalm, who was not only known in Koenigsberg music circles, but at that time enjoyed an excellent reputation throughout the country. It was Schwalm who wrote an "Adaun Aulom" for Birnbaum. I learned from Birnbaum's son that that composition is so very perfect because he wrote an interlinear translation of the text and Schwalm, talented with great initiative, added to it a composition for cantor and choir. As a strong inspiration for Birnbaum's explorations, we must mention the personality of his predecessor, Hirsch Weintraub. His work became even more intensive when Singer appeared on the scene with his Steiger theory. Critically, it must be said that Birnbaum's complete negation of this theory does not hold up. Singer intended to attribute everything, but everything we possess, traditionally, exclusively to the basis of his theories. This, to put it mildly, is erroneous. Deutsch as well as Birnbaum could prove to him that the tradition of the "Chasanut" traveled also in different paths. Once Birnbaum had gained a foothold on scientific ground, and although not quite yet 30 years old, already had at his disposition a tremendous amount of scientific knowledge, he industriously went about his research work.

You will understand my pointing to the difficulty of the task with which I am faced in this discourse, since I am working from the memory of the actual discussions I had with Birnbaum, and make reference to the information I received from his wonderful pupils, Nadel and Samuel Guttmann. As a further source of information, I quote from a letter his son, Imanuel wrote to me:

"What I can contribute from my own memories will hardly fit in with the viewpoints which are bound to be the most important for you. Most of all I find it a falsifying limitation to separate my father as a creative and practicing musician from the background of the German music life. He, himself, has criticized sharply, in his scientific discourses, the conception of an independent continuance of Jewish music: he always pointed to its context with Gregorian church music, with Italian art music of the Renaissance and Baroque periods, with German and other Folk songs, and not least, with the classical and

romantic German music of the 18th and 19th Centuries."

How he had done it requires intensive digging into Birnbaum's results, at which he arrived after decades of research. What does Birnbaum mean to us scientifically? He brings to light the smallest details from Mishnah and G'marah which contain indications of musical illustration of Hebrew prayers. He speaks in the same manner of the simple, original Learn-Nigun that was brought from the school into the Synagogue, as of the wealth of color in a Chasanut which, with the gradual increase of prayers, adjusted itself to the text and of course does not possess that classicity known to the church. The Jewish people has always been a nomadic people. Just as it knows the oral traditional delivery of the Torah, it also knows certain traditional deliveries of old Jewish melodies centuries ago. For Birnbaum, the Nussach and the Nigun were the basis of the Chasanut. His tracing back to church music, comparatively, must be regarded as his own subjective contemplation; from whence he asserted that these melodies were much earlier in evidence than those which Pope Gregory claims for himself as original with the church. One can, of course, only regard these melodies as recitatives since the choir element only appeared much later. I am unable to judge how much basic proof might be found among his legacy. He, himself, consistently pursued his research and always tried to establish the original motif of a melody, as far as it was at all possible.

It is an impossible task in this discourse to trace the whole eminently vast subject of the science of our Synagogue music. We can only give an outline of the services which Birnbaum rendered. We must distribute light and shadow equally, and must not be carried away by the admiration which we maintain as long as we live. Birnbaum's creative activities, the build-up of his theories, the different epochs of his works, all this is so clear and unmistakable, so interspersed with argumentative power that one peruses with admiration every newspaper article written by him. Samuel Guttman alone collected 120 articles by Birnbaum which constitute a real treasure of his researches. Unfortunately, this treasure was burned or destroyed by the Nazis. I lost, likewise, my own very valuable library, in which I had painstakingly collected irreplaceable original material, and which I had hoped to leave as my legacy to my colleagues for the continuation of my own life's work.

Therefore, I have to rely mostly on memory. Let me single out a few scientific examples of Birnbaum's work. He said, rightly, that the notes of Rabbi Jacob Moellins' (called Maharil) pupils could hardly be valued as musical research. There is repeated mention of melodies of a certain Chasanut, of Nigunim, without offering any information as to how this music was constructed. Birnbaum was marvelously able to establish recitatives and melodies in their origin, particularly as regards the French and

Spanish epochs. What does he have to say about Nigun and Nussach? With crystal clear demonstration, he retraces a line which breaks off abruptly. For decades he delved back to uncover the source of such lines, and was desperate when he was unable to authentically establish their age and classicism. He told me "I am not inclined to talk in hypotheses. I am not so irresponsible as to continue the verification of the origin of a Nigun further than I find material proof."

(It was clear to those who knew his work that he took particular care in the representation of the origin and development of the Neginot. (Torah accents.) He treated, sceptically and carefully, the parallel between old church melodies and Jewish prayer recitatives.) That had its very good reason. When we read today in the many musical historical publications, treatises on music of the Hebrews, when we remark the balancing on a weak tightrope - the talking without any demonstration of proof, then Birnbaum's position to these theses becomes clear to us, knowing that he could fathom the sources through the wealth of his knowledge.

Since I speak from personal experience of Birnbaum's work, I cannot forego some criticism which in some instances must be negative. What did his great work lack? I dislike saying anything negative about this wonderful man; however, since I trust that this discourse may be used for the records, I must state all facts.

He lacked the methodicalness of the conservative, classically educated scholar. Some phases of his gigantic works lacked scientific exactitude. Birnbaum talked and wrote from a world rich with material he collected, and perhaps for that reason, he sometimes lacked systematic construction. I have experienced Birnbaum's resignation during his last years, knew of his disputes in which the word "Ignorabimus" was so frequently uttered by this wonderful personality. I was so much younger, that I could not understand at that time his resignation towards research, since it was Birnbaum who pointed out the path of this science to us. Today I have to admit that he arrived at a point where doubt awakened in him - the doubt of his whole life's work, real doubt of the continuation - the continuation of the entire sacral-musical science of Judaism. Were Birnbaum alive today, he would experience a book by a theatre pit conductor of Hungarian descent in which one hypothesis is strung alongside the next, a book composed of read and borrowed material. In this case, the resignation of this mental Titan would have grown still deeper. Today we think we know the reason why Birnbaum, as we learn from his last writings published in the "Zeitung des Allgemeinen Judentums" (Newspaper of Universal Judaism), no longer believed in a continuation of the entire science of our music.

The collection of data, which possessed him, had reached such huge proportions, that assortment and classification could no longer be achieved. An example:

Once Birnbaum came to Berlin, to give a lecture on a specific subject very near to his research work. Everyone expected revelations from him, rightly so, since he was a master in that particular field of the Nussach. For half an hour, everybody listened spellbound. Clearly and impressively, he talked about the development of the Nussach. In that context, he started to talk about a master of the Nussach, called Yeruchom Hakoton; the "little great" Chasan named Blindmann (1798-1891). He described the personality of the great Chasen; he involved himself so in the life and masterliness of that outstanding man, that he ended his lecture after one and a half hours without having covered the original theme. That was Birnbaum's negative side, One would have wished that he would return the following day to really exhaust the theme of the Nussach, but perhaps then his thoughts might have wandered to another personality, who treated the Nussach as masterfully as Yeruchom Hakoton, and he would have held another two hour lecture with the same results. When, in discussions among a narrower circle of colleagues, digressional, questions forced him to concentration, he became great, yes, truly gigantic.

I remember discussing with him the parallel between Folk Songs and Synagogue melodies. For hours he demonstrated from his vast knowledge material proof, and all that without resorting to a book, simply using the tremendous knowledge stored in his brain. Granted, one cannot state that all these proofs possessed sufficient to be accepted without any contradiction. But where, in the wide literature of our Synagogue music science which has been created in the meantime, would we not find such parallels, created perhaps by coincidence. It is a fact, for instance, that Birnbaum wrote a great amount of material about Salomon de Rossi, for which he had excellent scientific basis. From Birnbaum, we learned the first authentication of de Rossi, who worked and lived during the years from 1587 to 1628. Great credit must be given Naumbourg for publishing again Rossi's compositions after a lapse of centuries. In many of Birnbaum's essays (which were in the possession of his pupil, Guttman), he wrote of that whole era in an extremely stimulating manner. Everything, but everything that has been written after him, was a product of his personal research. I remember an essay which he wrote at the beginning of the '90's about Megillah-Traditions, in which he relates the origination of the Megillah melodies as well as the Tropus itself from the source of his research. That article created a sensation. I reiterate my original statement that Birnbaum is the true founder of the entire research in our field. This fact must be stressed, because wherever I meet Synagogue music in scientific publications, it is Birnbaum who developed the same theories long before.

I observe that I have stretched the horizon too far to be able to elaborate further on Birnbaum's great scientific work in this time-limited discourse. May others who are called - I say,

intentionally, called - travel on scientifically Birnbaum's road. He was the great Hebrew, the outstanding musician and the magnificent scholar, not only in his specialized field, but in all sacral music.,

Birnbaum, as a composer, lags behind Birnbaum as a scientific researcher. His inventive spirit is limited in his compositions. He was an outstanding theoretician who numbered among his students future outstanding musicians. He enjoyed the fullest confidence of Schwalm and other masters of the chorus, and was always chosen to substitute for them.

His first compositions were written in Beuthen. A wedding song (Mi addir) for cantor, choir and large orchestra, brilliantly instrumentalized by him, is - as a motif - simply ingeniously executed. It is a festive, jubilant hymn, and therefore extremely well suited for wedding ceremonies. With this first composition, he created a sensation; not so much as an ecclesiastic composer, but influenced by the Mendelssohn era, as a worldly musician. Later on, numerous other compositions written for diverse occasions followed and appeared in print. Widely famous is his Haschkiwenu, with which he accomplished a Chasanut gem. The same applies to his last work "Mah naumar l'fonecho", written for cantor and male choir. Here, too, we find the same characteristic as in his scientific essays; individual performances, no compilations. I once heard him perform his "Mah naumar l'fonecho" and can scarcely describe the deep impression I received from the power of his form of expression. The manner in which he did justice to the word of the Prophet, in which he intensively beseeched conversion and atonement had immense cantoral greatness. I suppose that Birnbaum in his compositions really thought always of his service in Koenigsberg. For that service, he lived, he worked and he wrote. And because all his beautiful melodies were, unfortunately, composed for specific occasions, they did not adhere to any particular style. Birnbaum intentionally wanted to be, in his Chasanut as well as in his conception of the clerical profession, an apostle of his great master, Sulzer. Needless to say that, as an excellent singer, he offered outstanding performances in the reproduction of worldly music. He had mentally absorbed the songs of Schubert just as thoroughly as the oratorios written by masters over several centuries.

Now let me say a word about Birnbaum as a collector. He had close connection to simply every Jewish book collector shop in the whole world. Collectors sent him, without request, the rarest collector's items, when they thought such items might be useful to him in his studies and research work. Diligently and unswervingly he collected cantoral manuscripts of every era. I am convinced that not only in Cincinnati, where very much of Birnbaum's material may be found in the Hebrew Union College, but other great collectors as well must be in possession of parts of his immensely valuable library.

LADIES' SESSIONS

Mrs. Nathan Mendelson, Presiding

June 3, '53

Mrs. David J. Putterman
Concord Hotel
Kiamesha Lake, NY

Regret exceedingly cannot be with you.
Trust panel discussion is successful and my
suggestions prove of value. Greetings to all.
Look forward to next reunion.

Lottie G. Schwartz

1. THE RELATIONSHIP OF THE CANTOR'S WIFE TO THE CONGREGATION -

Mrs. Jacob Kleinberg

(The following was originally presented at
the Jewish Theological Seminary at a tea
tendered the wives of the Rabbis and Can-
tors of the Congregations affiliated with
the United Synagogue. The audience con-
sisted of laypeople, representatives of
Womens League as well as the wives of
Rabbis and Cantors.

It is with the prospective of such a mixed
group that this paper was prepared.)

The relationship of the Cantor's wife to the
Congregation - the concept of the topic and its
implications, made me stop to think. Am I dif-
ferent from any other conscientious Jewish
woman in my Congregation. We all agree, that
we are fundamentally and primarily wives.
There is, of course, a positive role that any
wife in any household plays. We set the stage
for the proper atmosphere, which in my instance
is important to people engaged in creative work.

Cantors must relate their musical knowledge
to the Synagogue. They are chosen, to lead their
people in prayer and to plead their cause before
God. In addition to the mechanical and tangible
chores, their work requires concentration on the
mood, the temper and the spirit of each Sabbath,
each holiday and each special occasion. They
have to carry out their service religiously,
aesthetically and morally.

This is enhanced in a home where serenity
and understanding prevail. In this way we make
a decided contribution to our congregation.

While a wife's role should not be minimized,
by the same token, it must not be overemphasized.
In my own instance, my husband served his con-
gregation favorably, without benefit of wife for
nine years before I arrived on the scene.

It seems to be that there is an interplay of
factors which influence one's position. For one
thing - aren't most of us eager to participate in
congregation life? But on the other hand, aren't
we limited by our responsibility to our families,

In my talk about Lewandowski, I had consid-
erably more material at my disposition. As a
perfectionist, I am disturbed that because of
limited material and time, this treatise must
seem somewhat fragmentary. But perhaps the
episodic description of his life and work is sym-
bolic and characteristic of the personality of
that great man.

(During his last years, Eduard Birnbaum
often cried out his soul-stirring "Ignorabimus".
The lines of his research partly broke off. He
could not know that a time would come when a
new structure of Jewish - also Synagogical -
music would be in evidence which, on the basis
of tradition, revealed a certain continuity of
old and ancient times.) It may be that personal
problems influenced his way of thinking, as his
fight against a too strong rationalization of the
liberal services which he also led in the Syno-
gogue of Koenigsberg. Were it possible for him
to be alive in our era, he would certainly re-
ceive spiritual impetus for new endeavors in re-
search.

Birnbaum passed away in August, 1920. There
remains to be said that this man, in his aristo-
cratic thinking and feeling, with the charm of his
personality, was not only unusually revered and
cherished by his congregation, but by many of
his colleagues, to whom he bequeathed wonder-
ful material for study in his exercise books for
cantoral courses. I was happy to be able to call
him friend and master. On his tombstone are
inscribed the same words which, 700 years ago,
Alcharisi dedicated to the poet, Juda Halevy;
this is certainly evidence of the high esteem in
which the one-time great, flourishing Congrega-
tion of Koenigsberg held their unforgettable
Scholiach Zibbur.

It has been my task today, in this short dedi-
cation, to bring Eduard Birnbaum and his work
near to the coming generations of our colleagues.
Ze ul' mad I said it to myself so often when I
was together with Birnbaum, when I was priv-
ileged to listen in long discussions to the wis-
doms emanating from that radiant man.

In your part of the world, a new generation
has arisen. I know that you are working indus-
triously for the cultural as well the scientific
goal of our profession. Take your example from
Birnbaum, who searched and explored day and
night. Don't be dismayed if sometimes success
is unwilling to reward you immediately. Take
your example from the great, universal scholar,
Eduard Birnbaum, keep alive and honor his
memory. And say of him:

Secher zaddik liwrocho.

additional outside interests or simply lack of time? However, we must not minimize the fact that one's background and interests play a very important part in the life one leads.

I think I enjoy sewing for Bazaar as much as I do selling subscriptions for a Jewish American newspaper or conducting an Oneg Shabbat. These are activities that I enjoyed and indulged in, prior, to my marriage. They are expression of my particular background and education and I would probably have participated in them were I the wife of any member of the Congregation.

There are however certain specific obligations to be met by the Cantor and his wife. The Congregation has a right to expect from it's Cantor and his wife - piety and religious observance in their home and their demeanor; the Congregation has a right to expect cooperation from, or participation in some form in their functions and their drives; the Congregation has a right to expect from me as from my husband a sympathetic and warm understanding for our fellow congregants.

The Sisterhood of the Laurelton Jewish Center is responsible to a large degree for my interest and my enthusiasm. Just how much we give of ourselves depends upon how we are received, how we are welcomed and how greatly we are encouraged. In an atmosphere of approval any one works better and puts forth greater effort.

For a harmonious relationship there has to be a conscientious effort on the part of both parties - the Congregation and the Cantor's wife. Our relationship to the Congregation is a relationship with people. We can find great personal satisfaction, if we endeavor to effect a congenial relationship.

The role of the Cantor's wife is quite parallel to that of any other sincere, alert member of a Jewish community.

In my position, it has been almost a fulfillment as a religious Jewish person to help in the development of a rich, creative and stimulating Jewish life.

2. THE RELATIONSHIP OF THE CANTOR'S WIFE TO THE SISTERHOOD -

Mrs. Jacob Schwartz

(Read by Mrs. David Putterman due to absence of Mrs. Schwartz)

I have been asked to discuss my views on the Relationship of the Cantor's Wife to the Sisterhood.

In my opinion, the Cantor's wife should accept the responsibility of serving her Sisterhood in loyalty and devotion and of creating good will, warmth and friendship amongst the members.

As the wife of a Cantor, I have found the

program I will outline to be a workable one and I hope it will be helpful to those of you who are just entering the profession and perhaps even to others who are already active.

The Cantor's wife is in a position to come in contact with many people through Congregational functions, weddings, Bar Mitzvahs and other occasions. Together with the Cantor she shares with the members their happiness and sorrows. Through these contacts she has the opportunity of knowing the women more intimately and can encourage them to become interested in Sisterhood's activities. She can sense which women have good potentialities for Sisterhood's work,

With a little patience and understanding the Cantor's wife can become a valuable worker herself and she can develop others, even the most retiring. As a result of her wide contacts she can find suitable women for various tasks, and can recommend them as workers. If the wife of the Cantor happens to be younger than the age level of the Sisterhood, which happened to be my case, she should not let that deter her from being active. A young woman can often encourage other young women to become interested. It has always been my contention that there should be no age limit in a Sisterhood, and I have worked toward that aim. I always try to induce young women to become active. There is work for both the older members and the younger ones.

The Cantor's wife should willingly work on any committee. Even though she may be capable of handling a big job she should not shirk a small one. She should be cooperative whether she is called upon to address envelopes or address a meeting. And she should be a good sport about it. Sometimes you can have the most fun working on the least glamorous committee. The Cantor's wife should make every effort to inspire others and imbue them with a love for the Sisterhood.

Sometimes the wife of the Cantor is gifted with particular talent; she may be an artist or a musician. In that case she should give of her talents graciously. But even if she herself is not talented in that direction, through the Cantor she can provide excellent musical programs for meetings and other Sisterhood functions, many times without cost to the Sisterhood.

Since the Cantor's wife is in a public position she can feel the pulse of the community and can recommend and help provide for the Sisterhood the kind of program that is needed. She should not feel hurt if her suggestions are not always accepted.

In my own Sisterhood, which was founded for philanthropic purposes, we now have a program of philanthropic, cultural, communal and social activities. The Sisterhood encourages an enthusiasm for the synagogue and an interest in the Religious School and Youth Groups. The 4

Cantor's wife should try to inculcate in others a devotion to Judaism in the home through a religious cultural program.

Although this is aside from the relationship of the Cantor's wife to the Sisterhood, still it ties in, and I would suggest that the Cantor's wife take an interest in the Women's League of the United Synagogue. Through the Women's League she meets members from other Sisterhoods from all over the country. She has the opportunity of discussing programs and receiving much information and of exchanging ideas which may prove beneficial to the Sisterhood, just as this Panel Discussion aims to do.

This may sound like an ambitious program for a Cantor's wife but as I have said, it is a workable one. I know from personal experience. My affiliation with Sisterhood began when I first came to the Congregation as a bride in my teens. It has been my pleasure to have served my Sisterhood in every capacity, in every office, also as Chairman of **Fund** Raising Projects and Chairman of Drives. One of the activities I enjoy most is that of Chairman of the Succah. It has been my privilege to design and decorate our Succah. In all modesty permit me to say that thousands of persons, both Jews and Christians, visit it every year.

I have had the honor of serving as President of my Sisterhood for twelve years and I have just been elected for the thirteenth year, my Bas Mitzvah year. I close my remarks by saying Yasher Koach, more power to the Cantor's wife in her relationship to the Sisterhood.

3. TALK AND DEMONSTRATION ON FANCY BAKING -

The Concord Chef

The ladies enjoyed these sessions and participated in all of the discussions.

CONCERT OF JEWISH MUSIC

Program

1. Vayomer Adoshem El
Moshe Lemor..... H. Zalis

Al Tiro J. L. Wasilkowsky

Birchas Kohanim Raisen - Bloch

Cantor Charles Bloch

2. Akavyoh Ben Mahalalel I. Alter

Ma Godlu L. Lewandowski

Hatay Elokai Ozn'cho D. Brodsky

Cantor David Brodsky

3. Veshomru N. Zemachson

Umipne Chatoenu A. Katchko

Av Horachamim Z. Kwartin

Cantor Arthur Koret

Vladimir Heifetz, at the Piano

INTERMISSION

4. Interlude from Fantasy
for Violin and Piano I. Freed

Nigun from Baal Shem
Suite E. Bloch

Bela and Virginia Urban

Hagiographa
for String Quartet and Piano..... F. Jacobi

- Ruth

- Joshua

Virginia Urban, piano and the Hartt
String Quartet

Bela Urban, violin Robert Ridolfi, viola
Martin Katahn, violin Kermit Moore, cello

5. Adon Olom . . . * S. De Rossi
Morton Shames, Soloist

B'rosh Hashonoh..... S. Sulzer
Edward Berman, Soloist

Ahavas Olom F. Jacobi
Paul Kavon, Soloist

Oleni I. Freed
Eugene Flam, Soloist

Ki Keshimcho L. Lewandowski
Morton Shames, Soloist

Lo Omus Gottbeter

The Ensemble of The Cantors Institute
Siegfried Landau, Conductor
Doris Mantville, at the Piano

THE CANTOR - HIS INFLUENCE AND NEEDS

MORNING SESSION

Rev., Harold Lerner, Presiding
Temple Beth Hillel, Mattapan, Mass.

1. RECITATIVES FOR THE CANTOR, OLD AND NEW -

Rev. Gershon Ephros
Congregation Beth Mordecai
Perth Amboy, N. J.

I very often think, that the scholar who writes the history of our people's existence in the Diaspora, should find very valuable documentary material in the Chazanic Recitative.

For the creative chazan did not only enthrall his congregants by his free imaginative flow of Jewish musical expression, but he also voiced our people's suffering, and tribulations. He has always been and still is both the Neim Zemirot Yisroel Murod Demo-ot Yisroel singer and lamenter of his people's woes. An interesting record of the role of such a chazan in a Jewish community is found in an historical sketch of the Chmelnitzky period (1648-49). We are told how Chazan Hirsch so moved the Tartars by his emotional chanting of the "El Mole Rachamim", that they saved 3000 Jews from the hands of the raging Cossacks.

Occasionally, though not very often, also joyous and happy events in the life of the community and of the individual, struck a responsive chord in the heart of the Chazan. He then gave utterance of thanksgiving in joyful and exuberant song which reflect our people's will to live under all circumstances, and our unshaken faith in our physical survival and in the ultimate triumph of Israel's ideals.

The Recitative, unlike our Nusach Haffilah which preserved its refreshing simplicity, underwent a process of development, so that its origins at times, can hardly be recognized. Yehuda Leb Perez would call it "the Gilgul of a Nigun" the metamorphosis of a melody. However, in many instances the melodic flow and improvisational freedom of the Recitative bear witness to the fact that it has nurtured on and has been inspired by the unfailing source of our "Nusach Haffilah", which in turn has been influenced and very often is actually based upon the tiny melodic fragments of the "Taame Mikra"

This type of Recitative, whether of recent date or whether its origin goes back to our early Baale Tfillah, constitutes the very best in our literature. For the sake of clarity and convenience, I shall classify the various types of Recitatives in vogue, here and abroad, during the last few decades into the following groups: A - The Parlando Recitative; B - The Tfilah Developed Recitative; C - The Virtuoso Recitative; D - The Accompanied Recitative, Each of these four groups is subdivided into:

- 1) The Idiomatically Jewish Recitative
- 2) The Recitative of Non-Jewish Content

At this time, I should like to make mention of the Chasidic type Recitative which represents a phase in Jewish worship known as D'VEKUT, but this will not be discussed here.

A - The Parlando Recitative is the offspring of our Nusach Haffillah. Some of its finest examples are found in the literature of the East and West European Chazanut. Some of the noblest pieces of Sulzer belong to this group. You are all familiar with his "Yaale Vyovo", (See Vol. HI C.A. Pg. 172.) Other shining examples are: TZALEL ODESER'S "TIKANTO KOL ELE" (Vol. II pg. 289) and UMISHECHORAV BES MIKDOSHENU (pg. 290.) "ATO V'CHARTONU" of Nissi Belzer (C.A. III pg. 296.) These pieces are probably the finest Parlando that East European Chazanut has produced. A keen listener can in these hear the idiomatic speech of the Jew in the Galuth. I wish to call your attention also to the Sabbath Amida (in Vol. IV, C.A. pgs. 214, 231.) which represents a cross section of Birnbaum, Dymont, Ersler, Sulzer, Weintraub and Weisgal. These different cantorial personalities all chant the same simple, dignified and noble Parlando.

B - The T'filah-Developed Recitative. By the term "T'filah", I do not refer to any particular T'filah mode, but to the workable Recitative which is intended for the medium voice and a fairly good chazanic coloratura. In other words, any musical cantor can sing this successfully. It is a "DAVAR HASHAVE L'CHOL NEFESH". To this group belong very many of Eliezer Gerovitch's Recitatives, among them the famous "YIZK' REM ELOHENU LTOVOH", (Vol. IV C.A. pg. 142.); Jacob Beimel's ATO YOTZARTO, (which was first published in the 35th. Jubilee Vol. of the J.M.C.A. and is also included in Vol. IV C.A. pg. 369.) Rosenblatt's V'SHOMRU (Vol. IV C.A. pg. 142); Y'ruchom Hakoton's HASHKIVENU (C.A. Vol. III pg. 40.); Moshe Steinberg's UVMAKHALOS (C.A. Vol. III pg. 108); David Moshe Steinberg's OVINU MALKENU (Vol. III C.A. pg. 302); J. Weisser's MELECH RACHAMON (C.A. Vol. III pg. 303); Zemachson's V'SEERAV (Vol. III C.A. pg. 305); Katchkos ADONOI MOLOCH (Vol. IV pg. 76); Sherman's MA NOMAR (C.A. Vol. II pg. 153); Yardeni's RACHAMUNO D'ONE (C.A. Vol. II pg. 173); Novakowsky's ADONOI ADONOI (C.A. Vol. II pg. 314); Kwartin's HOIR HAKODESH (C.A. Vol. II pg. 322); Alter's 2nd. K'DUSHA (C.A. Vol. IV pg. 350); Chagy's RIBONO SHEL OLOM (C.A. Vol. III pg. 92); Rivlin's ANO AVDO (C.A. Vol. IV pg. 281); and Joshua Feinsinger's legendarv SHICHULO ACHULO (C.A. Vol. IV pg. 244). These are but "Echad Mini Elef" of the many which deserve honorable mention.

C - The Virtuoso Recitative. By the term virtuoso, we do not imply that the quality is superior to the aforementioned Parlando and T'filah Groups. As a matter of fact, very often the contrary is true, (Besides, I am not arranging these various groups pyramidally or vertically, hut, horizontally). However, I mean to say that this type of Recitative is not a "Davar

Hashave l'chol Nefesh". Only the exceptional voice and a highly developed coloratura will do justice to such a piece. Some examples of this type of Recitative are: David Roitman's OSHAMNU MIKOL OM (Vol. IT C.A. pg. 145); Leb Glantz's KI HINE KACHOMER (C.A. Vol. II pg. 86); Kashtan's ONO TOVO L'FONECHO (C.A. Vol. II pg. 135) and KI K'SHIMCHO; Karniol's ROM V'NISO, OVINU MALKENU or TIKANTO SHABOS. (The latter are not available except on old recordings). There are other Recitatives in this group which are not as complex and dynamic as the aforementioned and yet belong here, for instance, Jacob Rapaport's EZRO HASOFER (C.A. Vol. II pg. 163); Kwartin's excerpt from ASORO HARUGE MALCHU; Reb Sholom Anianivers' ATO NOSEN YOD (C.A. Vol. II pg. 323; etc.).

D - This group consists of the Recitative accompanied either by a musical instrument or choir. In characterizing the works of this group, permit me first to chart a path and delineate the lines of development lest the listeners or the readers be lost in a welter of confusion. a) First, students interested in recitatives of this category must beware of meretricious creations. The chazanic "market" is virtually flooded with so-called accompanied Recitatives of every description, very few of which attain the standard of adequate musical arrangement. Musical settings are undertaken by those utterly unqualified to do it, as expressed in the Talmudic statement (Tractate Chulin) "HAKOL SHO'CHTIN USH'CHITOSON K'SHERA CHUTZ MICHERESH SHOTE V'KOTON". One of my friends aptly characterized this type of Chazanic arrangement as Bim-Barn Bim-Born.

b) By contrast with the worthless shoddy products of the unqualified arrangers, it is refreshing and inspiring to examine some of the accompanied recitatives written by cantors of the late 19th. and early 20th. centuries. Examine for instance, Sulzers' V'SEERAV (C.A. Vol. I pg. 158); Lewandowski's KI K'SHIMCHO (C.A. Vol. I pg. 84); Kirschner's KAPER CHATOENU (C.A. Vol. II pg. 106); Grauman's V'SHOMRU (C.A. Vol. IV pg. 138); E. Birnbaum's HASHKI- VENU (C.A. Vol. III pg. 42); Bachman's KODOSH ATO (C.A. Vol. I pg. 117) etc. You will then admire not only their pieces of music but even more their approach to the task. It was BIDCHILU UR'CHIMU, with love and reverence.

c) This group of accompanied Recitatives was further enriched by the creative efforts of our contemporaries. If we should examine such pieces as Alman's BIRCHAS KOHANIM; Jassinowsky's BIRCHAS KOHANIM; Katchko's Z'CHOR OV (C.A. Vol. III pg. 36 5); Low's RACHAMONO D'ONE (C.A. Vol. II pg. 168); Silver's OMAR RABBI ELIEZER; Glantz's HANEEHOVIM (C.A. Vol. IV pg. 305); Zilberts latest, his most harmonically advanced MA TOVU (C.A. Vol. III pg. 3); Milner's Psalm AD ANA ADONAI (C.A. Vol. II pg. 242); Wesigal's YAALE TACHANU- NENU, harmonized by his son Hugo; and last but not least, the many excellent cantorial pieces

included in the Putterman collection, published by the Park Ave. Synagogue. We shall discover in them the happy combination of intensity and profound pathos with the artistic arrangement of very gifted musicians. They exemplify for us the vast potentialities inherent in Jewish melos. The modern harmonic approach to our traditional chant will not only enhance the melody but will also transform it into a piece of art.

Incidentally, the AHAVA RABBA mode, which is so close to the hearts of both Chazan and Worshiper alike, because of its augmented interval and because of its general soft and sentimental character very often becomes monotonous and boring to the musically cultured ear. The proper harmonization, will bring new vitality and new meaning to this mode. By a new and vigorous harmonic treatment, to use a Biblical expression, the KOL ANOT CHALUSHA will become a "KOL ANOT G'VURAH".

The last of the four groups, namely the Accompanied Recitative, may be subdivided according to the purpose for which it was intended; 1) The Recitative for the AMUD. 2) The Recitative for the concert stage. The latter also known as the show piece, is not a new phenomenon in the long history of the Cantorate. In America the Chazan-ic quality of the so called Show Piece has undergone some drastic changes so, for that matter, have also the other three groups mentioned before. The results were both negative and positive. The Cantor-concertist needed new and sensational material all the time and to supply this demand a market had to be created. The prices for these show pieces ranged from \$15.00 and upwards. The composers of these pieces designed them with the purpose of exhibiting the range, power, flexibility and virtuosity of the extraordinary voices of these cantor-concertists. The interpretation of the Hebrew texts was of least importance. The prayers became a vehicle primarily for exhibiting the extraordinary vocal prowess and agility of the singer.

But all in all the American contribution to the growth and importance of this phase of Chazanic art is considerable, for many of these cantorial concertists took their task seriously, and successfully composed some very valuable material for their own personal needs.

Be it also said to the credit of these cantor-concertists, who attract thousands of Jews to their performances, that in their own way they are making their own contribution to Jewish survival, as did in a similar manner the traditional "maggid" of old, or the "folks-redner", or even as do the gifted orator-preacher of our day. However, communities cannot live on occasional performances, but need a musical personality to guide them continually, to develop and elevate their musical taste, to inspire them week-in, and week-out. This function no one can do better than the permanent chazan of the community.

The aforementioned four groups may also be viewed from another aspect: Whether they are of Jewish content or non-Jewish content. You are all familiar with the oratorio-like TZADIK KATOMER YIFROCH in our classical literature, or the MIM'KOMO HU YIFEN BRACHAMIM and the MOGEN OVOS chanted by most of us in the romantic opera style. Yes, even HALLEL, the Psalms of jubilation and triumph have been subjected to this type of romantic interpretation. We are therefore indeed fortunate to witness the beginning of a Renaissance in our AVODAT HAKODESH. I hope that from our two cantorial Schools, will come forth solutions to our many perplexing problems. Not the least of these being: the criteria by which the present day Cantor may be able to guide himself in selecting the musical material of which, the Recitative is such a very vital part.

Five years ago, when I had occasion to read a paper before this Assembly, I mentioned the fact that East European Chazanut had entrenched itself in our conservative synagogue long before the recent upheaval in Europe. When our colleagues from Western Europe came to these shores, they had to unlearn German Chazanut and relearn East European Chazanut. They, being cultured and having a solid musical background, succeeded within a short time to adapt themselves to the new conditions. Many even developed a taste for the musical material in vogue here to such an extent that all else was forgotten by them. Like converts to a new idea, they embraced it unconditionally. But Rabotai, you know that not everything in East European Chazanut is worthy of perpetuation. Much of West European Chazanut should be reintroduced into the American synagogue, so that balance may be achieved. Perhaps in this blessed land the merging of what is best in the two, will create for us a synthesis between a Solomon Sulzer and a Nisse Belzer. This may take years of study and research. We fervently hope that men like Idelsohn, Werner, Rosowsky and Yasser in research and Achron and Bloch in composition will rekindle in us the desire and passion to grow and create a sacred music that will inspire both our youth and elders; that will move us to pray the prayer that a lonely Kibbutznic yearned for, when writing in his diary the day before he fell on the field of battle for Israel's Independence. "I went to hear the Chazan sing the Kol Nidre chant, which has remained eternal amidst the changing times, and also to behold the Jew who prays to attain purity. On this day I sought to be for a while with all Jews and to utter the Kol Nidre the prayer that binds us all together, and to enter where Jewish holiness, the Shchinah, is all encompassing. I have the feeling at such a time that there is in my heart a certain void that is waiting to be filled. I, too, feel the urge to learn this holiness, these prayers, so that the Jewish tune might embrace me at least for a moment."

2. COMPARATIVE STUDY OF MUSIC IN THE ORTHODOX, CONSERVATIVE AND REFORM SYNAGOGUES -

Professor Solomon G. Braslavsky
President, The Synagogue
Musicians Assembly

To prepare a paper on the above subject should be an easy task for anybody who can attend I single Service in each of the three different Synagogues and listen to their music. As for me, the son of an Orthodox cantor, with my own synagogal experiences for many decades in all three divisions, it ought to be the easiest job I was ever commissioned to do. I wish it were so, but it is not. A comparative study of the choral music in the three different Synagogues of the tri-divisional American Jewry, creates not only problems, but also confusion.

PROBLEMS and CONFUSION:

The first problem presents itself in the fact, that we have on our extreme right old-fashion Orthodoxy whose compositions could hardly be called music in the academic sense of the word, while on our extreme left we hear music in the Reform Temple which could hardly be termed Jewish. The second problem appears when we try to analyze them historically. For none of the three types encountered any evolutionary process characteristic to other historic events. Instead, all three groups existed before and still do so now side by side, seemingly unaffected by each other. A confusion arises at the moment we try to classify them as to which music belongs to which Synagogue. For, as I see it, we are dealing here not with three, but rather with five divisions, namely, Orthodoxy - Neo Orthodoxy,- Reform - Moderate Reform, and Conservative. The latter is a combination of the three middle divisions. Hence the so-called "Reform" music of yesterday, may appear as Conservative, or even as modern-orthodox of today. However, let us now forget all the problems and confusions for a while and analyze each of the three different musical settings separately.

ORTHODOXY:

Since Orthodoxy is the first and oldest religious form of Jewish Services, there is no need to get any historical data on that. In order to evaluate the music of any Service, regardless of its religious form, we should acquaint ourselves with its composers first. The most famous composers of old-fashion Synagogue Services were Nisan Belzer and Zeidel Rovner. Both men were known to me personally as well as musically. They were gifted men, to be sure. Unfortunately, neither had any academic musical training. Moreover, their conception of solemnity was quite different from ours, so that in many cases their music was something less than synagogal. The various marches and dances which they used in order to dramatize and illustrate the text in certain compositions, like Veyesoyu, Ato Niglesso, etc. could hardly evoke inspiration and religious feelings of a modern

Jew. Although the above kind of dramatization may also be found in compositions of trained composers, like Naumbourg (S'u Sheorim), Abras and others, but they were rather exceptions to the rule.

Yet, we must not ignore the music of Nisan Belzer and Zeidel Rovner. For when we leave the marches aside and look into their serious compositions, such as Avoda and Ato Nosen Yad by Belzer or M'loch by Rovner, one may find there genial ideas and plenty of inspiration. The same is true with the music of other known orthodox cantor-composers of that period, like Kolechnik, Shestopol, the choir leader-composers Poliakoff, Yakovkin and many lesser known names. However, unless skillfully revised, I could not suggest music by any of the above named composers for our modern Conservative Services.

Now, there have been composers of Synagogue music long before Nisan Belzer and Zeidel Rovner. Think of Naumbourg and Weintraub, not to speak of Sulzer who created his music half a century earlier. How shall we classify these highly trained cantor-composers? They were not Orthodox, Were they Reform, or Conservative? The answer is:

NEO-ORTHODOXY:

The modern or Neo-Orthodox Congregation is a forerunner of the present Conservative Temple. To this division belong some of the 19 century modern Synagogues of Western Europe, as well as ALL the so-called "Chorshuls" of Russia, Poland and other Eastern European countries. They were mostly Orthodox Congregations with cantor and choir, and they used a more modern musical setting than the old-fashion Orthodoxy. They used the orthodox prayer book, and the Services were entirely in Hebrew. I refer to the glorious era in the history of Hazanut and liturgical music at the turn of the century in all great centers of Eastern Europe, particularly in Odessa and other Russian cities where cantors, like Minkovsky, Rosumny, Steinberg, Gerovitch, and composers, like Dunayevsky, Novakovsky and others lived and worked for the glory of Temple Services.

Lazar Saminsky is wrong and uninformed in calling the Sulzer-Temple Reform. There was no Reform Temple in Vienna at any time. Beside the two strictly orthodox Congregations, the Polish and the Hungarian, most Temples of Vienna were modern Orthodox. The Sulzer-Temple as well as the large Tempelgasse Synagogue had neither organ nor mixed choir and the men were separated from the women. The latter were limited to the use of the balcony only. Some of the Vienna Temples used mixed choir and organ. The latter, however, was used only for Kabbalat Shabbat on Friday until dark. (The late Sabbath eve Services is an American invention, and is unknown to European Jewry). Needless to say, the Services were entirely in Hebrew. The music consisted of Sulzer composition ex-

clusively, similar to the exclusive Lewandovsky music in Germany. The Temples in other parts of Europe used music by various composers which is still used today as then. We call it - "Conservative". These observations bring us to the peculiar conclusion, that the music of the Conservative Temple of today was born seventy five years ahead of the Conservative movement itself. (The Sulzer - Temple opened in 1826, the Schechter-idea of Conservative Judaism in 1902).

And now to our neighbor on the extreme left:

REFORM SERVICES:

Reform Service started in Germany after the Reformation in the 19th century as soon as Jews came in contact with the outside world and was followed by emancipation and assimilation. According to Minkovsky, it was cantor Jacobson who dedicated a Reform Temple in Seesen, Germany, with "organ, mixed choir and the singing of Protestant Hymns". Was it really Reform? However, place of origin and form is not important. We are here mostly concerned with the Reform Services as practiced in America for the past fifty years.

Who are the Reform composers and what kind of music do they create? Well, there are composers from within and composers from without. The former are the music directors of the Reform Temples, while the latter are a group of great masters, Jews and non-Jews, who have no direct contact with the Temple, but are composing music for the Temple occasionally, either by commission or by inclination. To this group belong: Ernest Bloch, Mario Castelnuovo-Tedesco, Frederick Jacobi, and Darius Milhaud. Is their music Jewish and synagogal in our sense? Only partly. They are modernists. None of them had an opportunity to familiarize themselves with, and capture the spirit of the Synagogue. None of them are able to make use of our traditional chants; the only means to make the music universally Jewish and synagogal. To quote Minkovsky again: "only he who spent a life-time in the Synagogue, will be able to evaluate and appreciate the beauty of our traditional melodies."

Yet, I consider the Ahavas Olom by Jacobi, Jewish and Synagogal, as is the Tzur Isroel by Bloch, but no more. Bloch's Avodat Hakodesh is definitely sacred in character, but not Jewish in our sense. This is painful to state, since Bloch is no doubt the greatest living composer of modern Jewish SECULAR music for stage and concert. Alas, not much for the Synagogue. As to Milhaud and others, their music is definitely not suitable for Conservative Services.

As, to the Reform composers from within, the music directors of the Reform Temples, they represent a mixture of various grades and calibres. Just as we divided Orthodoxy into old-fashion and modern, we shall have to divide the

Reform group into MODERATE-Reform and RADICAL-Reform. The music of the latter group is modernistic. The result is, that some of it, even when based on tradition, cannot be identified as such due to modernistic harmonic treatment. To this group belong Isadore Freed, Herbert Fromm, and Heinrich Schalit. To the moderate-Reform group belong the composers: Hugo Adler, A. W. Binder, Julius Chajes, Lazar Saminsky, Schlesinger, Stark, Lazar Weiner and a host of lesser known names. The music of this group can be used also in our modern Conservative Services. And now to our own:

CONSERVATIVE SERVICES:

The Conservative movement in its present form, was organized by the late Dr. Solomon Schechter, president of the Jewish Theological Seminary of America, some fifty years ago with the aim and purpose to "conserve" traditional Judaism at home and in the Synagogue. He modernized our Temple Services in such a manner, that all important prayers be recited in the vernacular, so that everybody could understand its meaning. (Shema B'chol Lashon She'ata Shomea). Dr. Schechter thus created the so-called "golden-middle-road". Some of the Conservative Temples adopted also the use of the organ together with the mixed choir in order to beautify and modernize its musical setting. We thus find ourselves in the "happy-medium-position", holding the balance between our two extremes; Orthodoxy on the right, and Reform on the left.

What about our composers and their music? Well, in my opinion any music, by any composer, regardless of his religious division, which is good and traditionally Jewish, is ours. This gives us a multitude of composers; the modern-Orthodox, the moderate-Reform, plus our own composers of Conservative Judaism. Before I compile the list of composers, however, I should like to call to your attention the fact, that I am speaking to you, as a man who completed twenty-five years of service as musical director of the oldest and largest Conservative Temple in New England. Therefore, I should like to make the following explanations:

1. I do not list composers whose music cannot be obtained at all. However, I do name Novakovsky and Dunayevsky, whose music although out of print, can still be obtained through private sources.

2. I only recommend composers whose music has been enjoyed by Conservative Congregations for many years. I do not suggest composers whose music is forced upon the Congregation by an ignorant or a would-be modern choir leader or music director.

3. Most of the music by orthodox composers of the past century, such as Bernstein, Shestopol, Poliakov and others, can be used only if skillfully revised harmonically, as well as the correct accentuation of the Hebrew text. This may be

necessary sometimes also with compositions by better trained composers as the above mentioned. (A word for revisers: Wild and meaningless dissonances do not make the music modern. It is rather the originality and combination of chords which makes the music interesting and modern. If an organ accompaniment is desired, the latter should consist of a good, correct, independent and playable organ part. Foolish figurations and jumpy arpeggios on the organ cheapen the music.)

4. The name of a suggested composer does not mean that ALL of his music can be used. It applies mostly to selected numbers only. It is up to the sound judgment of a capable musician to decide as to which of the composer's compositions has merits for the occasion in the Services.

5. The following list is far from being complete. It is rather a general list of composers whose music I have been using successfully in my own Temple.

COMPOSERS: (suggestions)

ORTHODOX: (only if revised) Abrams, Bernstein, Shestopol, Kolechnik, Poliakov, Yakovkin, and many others.

CONSERVATIVE: Alman, Birnbaum, Dunayevsky, Ephros, Gerovitch, Gottschall, Helfman, Katchko, Lewandovsky, Naumbourg, Novakovsky, Rosovsky, Schorr, Silberts, Sulzer and Weintraub.

REFORM: Adler, Binder, Chajes, Saminsky, Schalit (some), and Weiner.

6. Above all, I recommend highly the four Anthologies, as compiled by Cantor Gerson Ephros, in which a multitude of music by composers of all three divisions may be found. All are suitable for Conservative Services.

Since there is at present a trend among many Reform composers to acquaint themselves with our traditional chants and use the same in their Temple music, the next few years may change the picture completely. We then may find our Conservative Temple enriched with a musical setting which will be not only modern and beautiful, but also traditionally Jewish. TIME WILL TELL!

CONCLUDING SESSION

Rev. Charles Sudock, Presiding
Congregation B'nai Jacob, New Haven, Conn.

The following resolution has been unanimously adopted. Copies will be sent to the United States Attorney General and to the Commissioner of Immigration and Naturalization.

WHEREAS, a Cantor is historically and in accordance with Jewish law, tradition and practice a religious functionary and as such is authorized to conduct religious worship and to perform other duties usually performed by a regularly ordained pastor or clergyman, thus fulfilling the definition of "Minister of a religious denomination" as set forth in Chapter I, Title 8 of the Code of Federal Register, part 204, sub-Part A known as section 204.1, and

WHEREAS, by amendment dated November 3, 1952 issued by the United States Attorney General on recommendation of the Commissioner of Immigration and Naturalization of the rules which implement the Immigration and Nationality Act (66 Stat. 163), Cantors have been expressly excluded from this definition, therefore be it

RESOLVED, that we, The Cantors Assembly of America, do hereby strongly oppose and protest the said amendment and hereby demand that the word "Cantors" be deleted from the text of the aforesaid section 204.1 as amended.
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REPORT - First year of The Cantors Institute of the Seminary
Dr. Hugo Weisgall, Chairman of the Faculty

For purposes both of clarity and brevity this report is divided into two parts, the first containing a brief account of each individual course given in the Cantors Institute, the second, some general discussion of the students, future plans, and some needs.

Courses

A. LITURGY -- Liturgy was taught by Dr. Moses Zucker and dealt with the Friday evening and Sabbath morning services, the Haggadah, Rosh Hodesh and the Hallel. This was a basic course required of all students excepting those whose Hebrew background was sufficient to excuse them. The course combined a very practical word by word translation of the prayerbook together with some philosophical discussion of the ideas contained in the prayers plus some explanation of the growth and development of the Sabbath liturgy.

B. BASIC HEBREW -- The class in basic Hebrew was taught by Mr. Leon Karni. In the class were students from the Seminary College of Jewish Studies, the Teachers' Institute as well as our own students. It met for four hours a week and was designed as an intensive course in practical Hebrew.

C. JUDAISM -- The class in Judaism is to be a four year cyclical designed to cover the basic facts of Jewish life including customs, observances, the Jewish calendar, history and contemporary Jewish thought. The class was under the direction of Dr. Max Routtenberg.

D. ENSEMBLE SINGING AND CONDUCTING -- During the past year this course was taught in a combined form together with Synagogue Music

and Bibliography. The class was under the direction of Mr. Siegfried Landau. During the first semester the class worked on Lewandowski's "Friday Evening Liturgy for Two Voices" as edited by Davidson considering problems of musical structure, harmony and the problems of editing. In the second semester the 'Sabbath Morning' Services of Ernest Bloch and Isadore Freed were intensively studied. In addition to this academic work Mr. Landau prepared the students' ensemble for a C.B.S. radio program, a concert for the Metropolitan Region of the Cantors Assembly and for appearances at the annual conventions of the Cantors Assembly and the Rabbinical Assembly.

E. NUSAH -- The class in Nusah, probably the most fundamental course in the Cantors Institute, was taught by Cantor Max Wohlberg. The Sabbath again was the focal point. Since the musical material of nuschaot was not generally available, Cantor Wohlberg was forced to extract approximately 100 pages from various sources. This material was photo-lithographed and served as a textbook for the class. Cantor Wohlberg drew on Baer, Friedmann, Deutsch, Zemachson, Sulzer, etc. as his sources. As can be seen, the material combined east and west European Ashkenazic nuschaot. Students may now be expected to be able to perform the Friday evening and Saturday morning services with some degree of fluency. Cantor Wohlberg is to be congratulated at having surmounted the obstacle which the lack of adequate musical material presents.

F. CANTILLATION -- The class in Cantillation was conducted by Professor Salomo Rosowsky. It is gratifying to know that a good percentage of the students have a general insight into Rosowsky's principles of cantillation and are able to do a creditable job both musically and grammatically of reading the Humash.

G. BASIC MUSIC -- The Cantors Institute was very fortunate in having Dr. Joseph Yasser teach this course. Dr. Yasser taught the general principles of musical notation, ear training, sight singing, rhythmical exercises and also devoted considerable attention to the construction of the modes and scales employed in Jewish music. Dr. Yasser's method of instruction used Jewish material in all the exercises, both practical and diabolical.

H. THE HISTORY OF JEWISH MUSIC -- This course, taught by myself will be discontinued next year. It will be reorganized as THE INTRODUCTION TO JEWISH MUSIC. During the past year the class covered the history of Biblical musical instruments, the cantillation of the various Biblical books and an analysis of Semitic-Oriental chant.

I. SEMINAR IN JEWISH MUSICOLOGY -- It was discovered early in the year that there were some students for whom graduate work had to be made available. Therefore, a seminar in Jewish musicology was organized under my direction and

conducted with the assistance of other members of the faculty. This class met twice a month; lectures, musical analyses and book reviews were given by the members of the faculty, by Cantor Jacob Hohenemser and by Miss Gladys Gewirtz.

J. INTRODUCTION TO JEWISH MUSICOLOGY --

At the beginning of the second semester another course entitled Introduction to Jewish Musicology was established. Under my direction it was designed to introduce graduate students into the basic principles and disciplines of musicology.

K. HIGH HOLYDAY WORKSHOP -- In preparation for the coming High Holydays it was felt that the students should be offered a workshop course. I conducted this workshop for some fifteen sessions, presenting to the students a service for the High Holydays which they themselves should be able to conduct. The musical material was culled from the standard sources and made available to the students by means of black and white prints.

From the above outline it can readily be observed that the Cantors Institute operated in three general areas: (a) the field of Jewish studies (b) general musical studies (c) Hazzanic studies. This worked in accordance with the ideas we envisaged last spring with the exception of the fact that new courses had to be added which we did not foresee. In the future it will probably be necessary for us to teach more of the general music subjects in our own school. Thereby we will obtain a uniform system of instruction and materials presented, plus avoiding a great many problems of conflicting schedules.

When the courses for the first year of the Cantors Institute were announced, you will recall that the catalogue simply indicated them by title. This was done purposely because none of us felt that we could definitely tie ourselves down to a specific program in each course. The past year has shown us that our approach has been largely a fruitful one. Some of the courses have to be changed; others have to be entirely rethought and reorganized, but I am happy to report that the new Seminary register will include a description of each course to be offered in our second year -- a definite indication of progress in our thinking.

The graduate courses came as a great surprise to us last fall. They were organized on the spur of the moment but fortunately worked out very well. I should like to indicate that the advanced degrees of Master of Sacred Music and Doctor of Sacred Music will be available, and we should like to encourage qualified cantors to take advantage of these courses of study. The degree of Master of Sacred Music will be given largely on the basis of residence requirements, whereas the doctorate will be given chiefly on the basis of original research. To date, we have several students, practicing cantors, enrolled as candidates for these advanced degrees,

Our students are generally of a very high calibre. Though their background are extremely diversified it was found that deficiencies in one area were compensated for by excellent accomplishments in other areas. Thus, we found some students with a fine musical background but weak in their Jewish studies, and in one or two cases the reverse. The fact that all of these students had to be taught together as a single group necessarily led to some very definite problems in certain courses. Fortunately, the fact that we will have at least two classes next fall will make some of these problems of instruction easier. The small size of our student body enabled us to give individual attention to students, and in most cases we were able to solve whatever problems the students had with regard to their work. We hope that our future students will be of the same calibre as were the members of our first class, who by and far largely exceeded my fondest expectations.

One of the greatest problems we have is the lack of adequate textbooks -- the standard works of the synagogue composers. To some extent this situation is being remedied by the republication of such works as the Baer Baal Tfillah, etc. Cantor Putterman's generous gift of approximately 250 books also did something to alleviate the problem, but I should like to ask the members of the Cantors Assembly to keep us in mind whenever you find that you have volumes of Jewish music which you no longer need. We are interested in the works of the standard synagogue composers and are especially interested in collections of manuscript material.

We rely to a great extent on your cooperation to help us in our work. Everything that you can do to aid us on our way in these first critical years will ultimately be for the good of your profession and for the cause of good Jewish music.

REPORT - Dr. Max Routtenberg, Director of The Cantors Institute of the Seminary

The first year of the Cantors Institute has been one of remarkable achievement in many aspects of our work. We were blessed with a group of unusual students who are destined to be trail-blazers in the American Cantorate of tomorrow. The spirit and morale of the school is on a very high level, and both Faculty and students have been wholly dedicated to the sacred task of creating a School for Cantors which will be a pride and a glory.

It goes without saying that the Seminary is deeply indebted to the Cantors Assembly for its vision and persistence in promoting the Cantors institute. The funds that have been raised have insured the existence of the school for the first two years. Your continuing support and generous help in raising substantial sums during the years ahead will make it possible for the school to grow and develop and become a great creative force in the American Jewish community.

The student body of The Cantors Institute was introduced and received an enthusiastic round of applause.

CLOSING PRAYER - Mr. Paul Kavon, Student

Our God and God of our fathers, as we come to the closing moments of this wonderful convention, there are many things for which we give thanks to Thee, O Lord.

We thank Thee for the many kindnesses and blessings Thou has bestowed upon us and for the opportunity Thou hast granted us to convene together these days in friendship and fellowship, for study and discussion.

We gratefully thank Thee for the privilege of serving Thee through prayer and song in the sacred tradition of the Levites of old who sang in Thy Holy Temple.

We thank Thee for the privilege of living in this blessed land where we have been able to erect our synagogues and sacred schools, and where we may worship and study in freedom and harmony with our fellow-man.

O Lord, I thank Thee for the privilege which is mine to represent the student body of The Cantors Institute at so important an assemblage of Cantors whose spirit, devotion and dedication to the Cantorate all of us hope to emulate.

We thank Thee for the Godly inspiration Thou hast bestowed upon us to accept the sacred calling of Hazanut as our future profession, not only to serve Thee, O Lord, but to serve the synagogue and the Jewish community.

We pray that Thou wilt continue to inspire us increasingly with the passage of years, so that our zeal and devotion to the Hazanic art may never be diminished.

And it is our fervent prayer that Thou, O Lord, grant, that since this is the first time that the student body of the Cantors Institute has had the privilege of participating in the convention of the Cantors Assembly, so may this be the beginning for closer ties and co-operation between those who are presently "Shelichey Tzibur" and those of us who hope to be the "Shelichey Tzibur" of the future.

May we ever merit Thy favor and Thy blessings through the years ahead as we continue to devote ourselves to the advancement of the faith of Israel and to the perpetuation of our noble heritage.

Yiheyu Lerotson Imre Fi V'hegyon Libi
L'fonecho adoshem Tsurim V'Goali.

"May the words of our mouths and the meditations of our hearts be acceptable unto Thee, O Lord, our Rock and our Redeemer. Amen."

The sixth annual Conference-Convention came to a close at 3 P.M. with everyone singing **SHALOM CHAVERIM** ---LEHITRAOT---SHALOM!

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Irvington, N. J.

Avirom, Morris
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Barkan, Emanuel
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Brooklyn 18, N. Y.

Baum, Martin
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Chicago 25, Illinois

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Bernstein, Akiba
516 Palmerston
Toronto, Ont., Canada

Blackman, Julius
11038 Hortense St.
North Hollywood, Calif.

Blackman, Philip
1124 Lindley Avenue
Philadelphia, Pa.

Bloch, Charles B.
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Brooklyn 18, N. Y.

Botoshansky, Mario
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Bronx 56, N. Y.

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Brooklyn 26, N. Y.

Carus, Paul P.
244 S. Rhode Island Ave.
Atlantic City, N. J.

Chasman, David
506 Cross Street
Malden, Mass.

Cohen, Jordan H.
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Chicago, Illinois

Cycowski, Josef
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San Francisco, Calif.

Cysner, Joseph
4478 Ohio Street
San Diego 16, Calif.

Dainow, Sydney
4462 Park Ave.
Bronx 57, N. Y.

Daro, David
1645 N. Gower Street
Hollywood 28, Calif.

Dubrow, Samuel T.
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Philadelphia, Pa.

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Youngstown, Ohio

Edgar, Aaron
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Engelhardt, Charles
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Ephros, Gershon
256 State Street
Perth Amboy, N. J.

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Fenakel, Nicholas 6420 London Detroit, Michigan	Gottesman, Ernest M. 2458 5th Avenue Youngstown, Ohio	Horowitz, Israel 145 Fayette St. Johnstown, Pa.	Lazarin, Louis H. 210 Brighton 15th St. Brooklyn, N. Y.
Fisher, Merrill 27 Park Street Orange, New Jersey	Gowseiow, Jacob 66 59 Kingsbury St. Louis, Mo.	Horn, William S. 1013 Ash Street Scranton, Pa.	Lengyel, Josef S. 46 Daboll Street Providence, R. I.
Frankel, Joseph 606 - 19th Ave., No. Seattle 2, Wash.	Greengarten, David H. 8 Steven Avenue Toronto, Canada	Icahn, Michael 2408 Healey Avenue Far Rockaway, N. Y.	Leon, David J. 1175 Wood Avenue Bridgeport, Conn.
Freedman, Milton 1076 Eastern Parkway Brooklyn, N. Y.	Grob, Paul 417 Waverly Blvd. Portsmouth, Va.	Javna, Jonas I. 39-41 48th Street Long Island City, N.Y.	Lerner, Harold 69 Almont Street Mattapan, Mass.
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Freilich, Harry 3792 Surf Avenue Brooklyn 24, N. Y.	Grossman, Raphael 37 Beech Lane Levittown, N. Y.	Kantor, Abraham 15 Paloma Venice, Calif.	Lipson, William W. 873 Orlando Avenue Akron 3, Ohio
Friedman, Abraham 210 South 3rd Avenue Mt. Vernon, N. Y.	Gudovitz, Charles S. 217 Commonwealth Ave. Buffalo 16, N. Y.	Kaplan, Abraham 63 Eleanor St. Chelsea, Mass.	Lubow, Harry J. 840 Humphrey St. Swampscott, Mass.
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Ginsburg, W. Belskin 5317 No. 16th Street Philadelphia 41, Pa.	Hammerman, Herman 539 No. Spaulding Ave. Los Angeles 36, Calif.	Kinnory, Herman 1043 Hassett Ave. Las Vegas, Nevada	Mann, Aaron 2529 Beale Avenue Altoona, Pa.
Glantz, Leib 630 No. Cherokee Ave. Los Angeles 4, Calif.	Hammerman, Michal 50 Stearns Road Brookline, Mass.	Kirschenbaum, Saul 2 South Richards Ave. Ventnor City, N. J.	Mann, Joseph 6041 Sansom St. Philadelphia, Pa.
Glass, Myro 3143 Central Ave. Indianapolis, Ind.	Hammerman, Saul Z. 3901 Hilton Road Baltimore, Md.	Kischel, Irving 30 Summit Avenue Hyde Park 36, Mass.	Marantz, Philip 6821 N. Ashland Ave. Chicago 26, Ill.
Glueck, William 72-10 37th Ave. Jackson Heights, L.I., N.Y.	Harris, Herbert 705 14th Avenue Paterson, N. J.	Kleinberg, Jacob S. 137-21 228th Street Laurelton, N. Y.	Margulies, Solomon 87-22 Avon Street Jamaica 32, N. Y.
Glusman, Bernard 230 Leonard Avenue Nashville, Term.	Heiser, Mordecai G. 556 5 Wellesley Avenue Pittsburgh 6, Pa.	Koret, Arthur Solomon 25 Plainfield St. Hartford, Conn.	Martin, Stanley 725 St. Johns Ave. Highland Park, Ill.
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Mills, Edgar 84 Williamson Avenue Hillside, N. J.	Rosensweig, Schya H. 1907 Barclay Avenue Montreal, Canada	Sheinfeld, Gedalia 3226 W. Turner St. Philadelphia, Pa.	Sudock, Charles 333 Winthrop Ave. New Haven, Conn.
Morgins tin, Samuel 20 Belmont Avenue Newark, N. J.	Rothblatt, Jacob 801 E. Armour Kansas City, Mo.	She&an, Gr egor 39 Pasadena Road Dorchester, Mass.	Surlin, George 7705 No. Paulina Chicago 45, Ill.
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Niederland, Paul 1612 Miller St. Utica, N. Y.	Sack, Israel N. 1040 Brandon Ave. Norfolk, Va.	Siegel, Benjamin 48 Colgate Road Great Neck, N. Y.	Urstein, Carl 414 S. Harvard Blvd. Los Angeles, Calif.
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Okun, Morris I. 2415 W. Grace St. Richmond, Va.	Salzman, Joseph C. Chatham Apts. Abercorn St. Savannah, Ga.	Silensky, Abraham D. 2532 Park Row Dallas, Texas	Wechsler, Sol 3725 No. Sherman Blvd. Milwaukee, Wisconsin
Perlman, Ivan E. 1612 South Detroit Tulsa, Okla.	Sauler, William 813 Eastern Parkway Brooklyn 13, N. Y.	Siller, Saul 1930 81st St. Brooklyn, N. Y.	Wall, Isaac I. 5435 Gainor Road Philadelphia, Pa.
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Puttermann, David J. 1049 Park Avenue New York, N. Y.	Schiff, Edward I. 1329 S. Ridgeley Drive Los Angeles 19, Calif.	Silverman, Moses J. 747 Junior Terrace Chicago 13, Illinois	Winter, Solomon B. 401 Glen Echo Road Philadelphia 19, Pa.
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Renzer, Jacob 76B Alberta St. Charleston, S. C.	Schorr, Morris 12 Watson Avenue Elizabeth, N. J.	Siskin, Hyman 2065 E Street Lincoln, Nebraska	Wolf, David 20-06 Seagirt Avenue Far Rockaway, N. Y.
Rogoff, Irving H. 667 East 34th St. Brooklyn, N. Y.	Schraeter, Alvin F. 1668 Carroll Street Brooklyn 13, N. Y.	Sivan, Jacob 320 Second Avenue Lyndhurst, N. J.	Wolff, William 905 Jennings Sioux City, Iowa
Rental, Moses 1739 Humboldt Blvd. Chicago, Ill.	Schraeter, Arnold 54 Washington Road Springfield, Mass.	NAMES OF THOSE WHO REGISTERED FOR ATTENDANCE	
Rose, Abraham J. 330 Division St. Elgin, Illinois	Schwimmer, Moses 285 Stevens St. Lowell, Mass.	Adelsman, Isadore Altman, Harry Altman, Harry Mrs. Altman, Oliver O. Altman, Oliver O. Mrs. Balaban, Asher	Pittsburgh, Pa. Freeport, L.I., N.Y. Freeport, L.I., N.Y. Cleveland Hgts., Ohio Cleveland Hgts., Ohio Bayshore, L.I., N.Y.

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Barash, Morris Mrs.	Brooklyn, N. Y.	Hecker, Wolf	Flushing, N. Y.
Baum, Martin	Chicago, Illinois	Hecker, Wolf Mrs.	Flushing, N. Y.
Baumstein, Solomon	Hartford, Conn.	Heifetz, Vladimir	New York, N. Y.
Behrman, Abraham	Flushing, N. Y.	Heiser, Mordecai	Pittsburgh, Pa.
Benkaim, Harry Mr.	Scranton, Pa.	Herman, Henry	Brooklyn, N. Y.
Benkaim, Harry Mrs.	Scranton, Pa.	Hochberg, Gabriel	Newton Centre, Mass.
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Bernstein, Akiba Mrs.	Toronto, Canada	Holand, Aaron	Brooklyn, N. Y.
Bernstein Eleazer	New London, Conn.	Holand, Aaron Mrs.	Brooklyn, N. Y.
Bernstein, Eleazer Mrs.	New London, Conn.	Horn, William	Scranton, Pa.
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Bisnovich, Samuel Dr.	Hartford, Conn.	Jacobson, Hannah Miss.	Newark, N. J.
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Bloch, Charles B. Mrs.	Brooklyn, N. Y.	Kaufman, Hyman	Winsey, Mass.
Botoshansky, Mario	Bronx, N. Y.	Kavon, Paul	Flushing, N. Y.
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Byelas, Irving Mrs.	Bridgeport, Conn.	Kleinberg, Jacob Mrs.	Laurelton, N. Y.
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Cohen, A. B. Mrs.	Scranton, Pa.	Kligfeld, Samuel Mrs.	Bronx, N. Y.
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Cohn, Joseph	W. Hartford, Conn.	Koret, Arthur	Hartford, Conn.
Cysner, Joseph	San Diego, Calif.	Koret, Arthur Mrs.	Hartford, Conn.
Denburg, Arthur	Mount Vernon, N. Y.	Kriegsman, Simon E.	Camden, N. J.
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E tra, Melvin	Manchester, Conn.	Lengy el, Jos ef	Providence, R. I.
Feder, Max	Philadelphia, Pa.	Leon, David J.	Bridgeport, Corm.
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Flam, Eugene	New York, N. Y.	Levinson, Morris Mrs.	New Haven, Corm.
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 Pinsky, Irving Mrs.
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 Polk, Jack Mrs.
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 Postolow, Samuel Mrs.
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 Rabinowitz, A. Mrs.
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 Sack, Israel Mrs.
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 Schorr, Sol
 Schorr, Sol Mrs.
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 Sebran, Harry Mrs.
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 Septimus, Harry Mrs.
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 Shanok, Morton S. Mrs.
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 Shapiro, Robert
 Shelkan, Gregor
 Sherer, Rubin
 Sherer, Rubin Mrs.
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 Silbering, Sam
 Silbermann, Kurt
 Siller, Saul
 Siller, Saul Mrs.
 Singer, Isidore
 Sonenklar, Jacob H.
 Spira, Pinchas
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 Sudock, Charles Mrs.
 Tabatsky, Israel
 Tisman, Sol

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 Savannah, Ga.
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 New Haven, Conn.
 New Haven, Conn.
 Hempstead, N. Y.
 Far Rockaway, N. Y.
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 Newark, N. J.
 Detroit, Mich.
 Dorchester, Mass.
 Allentown, Pa.
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 McKeesport, Pa.
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Trager, Isaac
 Veinus, A braham
 Wagner, George
 Wagner, George Mrs.
 Wahrman, Henry
 Wall, Isaac
 Wall, Isaac Mrs.
 Weisgal, Adolph
 Weisgall, Hugo Dr.
 Weiss, Edward
 Weiss, Edward Mrs.
 Weiss, Maurice
 Weiss, Maurice Mrs.
 Winter, Solomon
 Wohlberg, Max
 Yardeni, M.
 Zalkin, Robert

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 Scranton, Pa.
 Scranton, Pa.
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 Melrose Park, Pa.
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